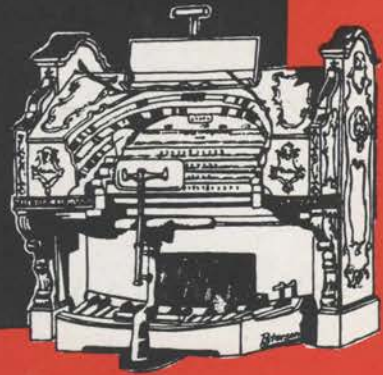


THEATRE ORGAN

VOLUME 14 NUMBER 1

FEBRUARY, 1972



JOURNAL OF THE AMERICAN THEATRE ORGAN SOCIETY

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cover photo...

One of the organs to be featured at this year's National Convention, July 10-14, 1972, is the 3/15 Wurlitzer in the Loew's Theatre, Richmond, Virginia.

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president's message...

February 5th marks the 17th Anniversary of the American Theatre Organ Society.

My thanks to all the National Officers, Board of Directors, the Editorial Staff and to all Chapters and members who made contributions to our Theatre Organ publication during the past year.

I think of no better way to start 1972 than to review the purposes for which our great association was formed:

"To preserve and further the use and understanding of the Theatre Pipe Organ and its music and to publish a periodical concerning the instrument."

Membership renewals are very satisfactory in addition to new members and requests for membership applications. To our members, may I urge that you aid in building the membership of ATOS by inviting your friends to meetings and concerts and if they are interested, ask them to join. Also if any member thinks a Chapter of ATOS could be formed in their area, please inform National Headquarters.

Again it is time to nominate members for the National Board of Directors to serve a two-year term. Any members interested in serving as a director, kindly make this known to your Chapter Chairman or National Headquarters.

It is my pleasure to announce the following Internal Revenue Service classification for the American Theatre Organ Society, Dated December 7, 1971.

Quote: We have evaluated your foundation status notification and, based on the information you submitted, we have determined that you are not a private foundation within the meaning of section 509 (a) of the Internal Revenue Code because you are an organization described in section 509 (a) (2).

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Stillman H. Rice
Stillman H. Rice, President

AN ACRE OF SEATS IN A PALACE OF SPLENDOR



(Photo courtesy — Helgesen collection)

By Bill Peterson, Number 25 in a series

FOX THEATRE — SAN DIEGO, CALIFORNIA

The San Diego Fox was designed by the California architectural firm of Weeks and Day, who did many houses in that state. This theatre opened on November 8, 1928. Although the console does not show in this photo, the house has a Robert Morton organ which is in "good health" and used occasionally for concerts.

BERT BUHRMAN and the School of the Ozark's Wurlitzer

by Lloyd E. Klos

When one thinks of the Ozark region of Missouri, he envisions hillbillies, rattlesnakes, hilly terrain, rocks etc. Little does he realize that culture has taken a strong foothold in the area — culture in the form of a magnificent Wurlitzer theatre organ in the School of the Ozarks at Pt. Lookout, Mo. The installation is fast gaining in popularity and will serve as a stopping place on the concert circuit as time passes.

To completely tell the story of this magnificent undertaking, we must first review the background of the man who helped make it possible, organist Bert Buhrman.

Bert was ten when he began playing the pipe organ at St. John's Episcopal Church in Springfield, Mo. He was a student of Glen Stambach, who

served as organist at St. John's and at the Electric Theatre. Bert says that Stambach was an excellent teacher and a fine musician. Recitals were held in the Martin Building where there were several studios and a recital hall.

While attending Kansas City Junior College in 1932-33, Buhrman played

over WOQ, owned by the Unity School of Christianity, using 2/5 and 3/10 Wurlitzers. Bert wonders what happened to these instruments which played by remote control from the Wurlitzer Building on Grand Avenue.

In 1933, he had a program using organ and piano on WHB in Kansas City. The organ was a 3/5 Wicks from the Jenkins Music Company.

While at the University of Kansas at Lawrence in 1934-36, he played organ and piano programs on WREN, owned by Jenny Wren Mills, now in Topeka. Organ programs were broadcast from the Reuter Factory on a small studio organ, and on each new organ in the erection room as it was set up for final adjustments before

Bert Buhrman and the restored console. The wreck caved in the left side, stop rails were sprung, board behind the pedals buckled, and several pedals were broken. The suitable bass button for the accompaniment manual was never found.

(Bert Buhrman collection)



shipping. "The title was changed to 'construction room' for the benefit of the radio audiences," Bert says.

Bert was graduated from the University of Kansas with an A. B. degree and a major in music, which didn't exactly please his pharmacist father who wanted our budding musician to be a doctor.

But, music won out. After graduation, Buhrman returned to Kansas City and joined newly-opened KCMO as musical director. A featured program was an all-girl orchestra which he directed. He also played the organs in the Newman and Main Street theatres, both since renamed. He accompanied slides for sing-alongs, played for vaudeville acts, and gave special presentations. His pay for doing eight shows a day was \$37.50 a week.

From 1936 to 1940, he was working seven days a week, including eight shows on radio and five daily shows in the theatre.

In 1940, New York City beckoned and he hied to the big town as CBS staff organist, a position he held until the end of 1962. He also did equal time with NBC, ABC and the Mutual Radio Network. CBS didn't give any vacation time or sick leave, but offset this by arranging schedules so the artists could accept other assignments. "It was very good," Bert says, "but a good way to wear one's self out!"

From 1943 to 1945, he served in the army. His miseries with asthma prevented his going overseas, and he was stationed at Astoria, Long Island. With a dozen others from Tin Pan Alley, he helped issue the Army Hit Kit. The group also recorded background music for training films and performed other tasks for Special Services.

Following the war, and for the remaining years spent in New York, Bert Buhrman worked 12 to 18 hours a day. In addition to his duties as organist, he did orchestra work which included directing a 20-piece ensemble for "*The American School of the Air*", writing much of the dramatic music.

Among the radio shows which he affiliated were "*Sherlock Holmes*", "*Bulldog Drummond*", and "*Joyce Jordan, Girl Interne*". Television credits included "*Strike It Rich*" and "*The*

Big Payoff".

Gradually, starting in 1936, pipe organs had began disappearing from radio programs to be replaced by electronics which were maintenance-free and movable. So, Buhrman, like many other organists, had to learn the intricacies of the new instruments.

"There were a lot of organists around New York," he says, "but not too many of them got much work. The work was mainly background music for soap operas, quiz shows and commercials. The stations didn't want to use much rehearsal time, so they got people they knew and kept giving them the programs. So, if you got into this little inner circle, it was just great.

"Not until the mid-1950's did the musicians' union, local 802 allow musical recordings on the networks. Every day, I would run clear across Manhattan from CBS to NBC to do a 30-second Crisco commercial.

"But, it was worth it. We were well paid. However, trying to get across Fifth Avenue, especially during a parade, was one of the wackiest things imaginable. Then I'd have to repeat the process in returning to CBS.

"Many of the radio musicians feared TV, and resisted it when it became a

force in 1947. But when the radio shows switched to TV, I went with them. It became even greater. They would record the TV show and continue it on radio for which they had to pay us. As a result, it was almost impossible to take a vacation — the job had become a treadmill."

While living in Ridgefield, Connecticut, Bert played the organ in St. Mary's Church for three years. Here he met the future Mrs. Buhrman, a widow. He was widowed in 1957 as was his wife-to-be. Each had been married twenty years. She was going back to England to live in 1958, but Bert followed her, persuaded her to marry him there, after which they returned to the states.

When Mrs. Buhrman's daughter, Suzanne, desired to enter a college other than one in the east, Bert's suggestion of Drury College in Springfield, Mo. was followed. Here, the pieces which led to the Wurlitzer installation, began to fall into place. Bert had longed to get back to the Ozark region as a release from big-city pressures, having maintained an interest in the School of the Ozarks by contributing to the student fund for years.

On a visit to the latter college, the president, M. Graham Clark, and

Bert Buhrman and the head of the student crew on organ maintenance, James Fisher, clean the reed of a Tuba pipe with a five-dollar bill. National currency does not leave lint when used in this fashion. — (Bert Buhrman collection)



Buhrman in discussing pipe organs, wanted to secure one for the chapel. A church in Springfield, Ohio was giving up its large Skinner because improper chambers prevented maximum effect. The college secured it, the money to install it coming from Mrs. W. Alton Jones, whose husband, an oil magnate, was killed in a plane crash.

For 15 years, Bert Buhrman had played for "The Guiding Light" on radio and later on television. This was his final scheduled program before folding his tent for the return to the middle west.

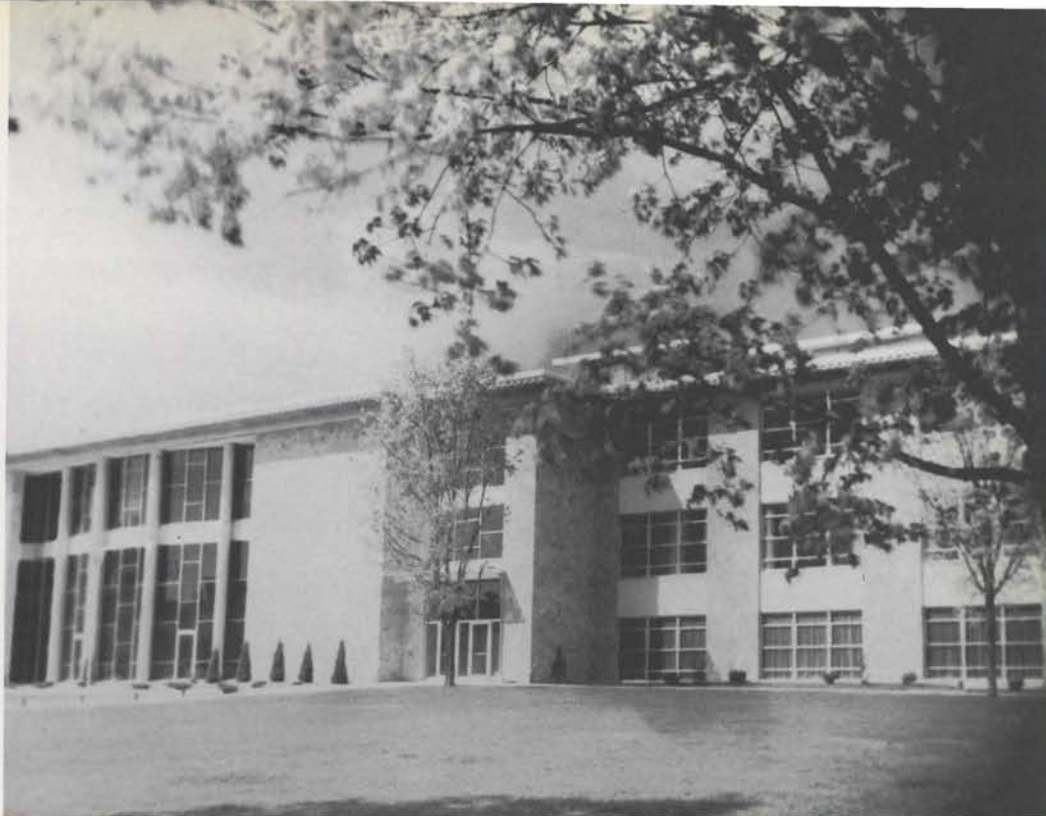
So, in February 1963, Mr. and Mrs. Buhrman closed their Victorian-style house, shipped their possessions, air-expressed their three tranquilized cats, loaded their golden retriever into their Thunderbird and were off to Missouri.

Bert thought he had eased himself into semi-retirement after years of broadcasting, church work and recording, but upon arriving at Pt. Lookout, Mo., forgot about ignoble ease, and continued the strenuous life. His campus duties included overseeing the installation of the 2300-pipe Skinner in Williams Chapel. An electronic had previously provided the music. The Skinner installation was dedicated as a memorial to W. Alton Jones.

"I had been looking for an organ for years to put into my own studio," Bert relates, "but never could find what I wanted. Evidently the Lord was looking after me not to let me get it that way. The new theatre in the Nettie Marie Jones Learning Center had room for an organ, but no thought had been given toward doing anything about it. The large electronic we had taken out of the chapel and put into the theatre.

"I mentioned to Dr. Clark one day that I thought it would be nice for us to have a theatre organ, never thinking he'd like the idea. To my surprise, he thought it a capital suggestion, but how to get one? We had been so fortunate the first time when I found the Skinner up for grabs. Would good luck strike again? But, here is where THEATRE ORGAN Magazine takes a well-deserved bow.

"I tried everything, was successful in nothing until I read in 'THEATRE



The Wurlitzer is housed in this splendid edifice, the Nettie Marie Jones Learning Center. The auditorium is to the left. The College of the Ozarks is 40 miles south of Springfield, Mo. (Bert Buhrman collection)

ORGAN' about the instrument Bob Dilworth had secured for the John Dickinson High School in Wilmington, Del. from RKO. He advised me to contact Walter Froelich of RKO. In the late sixties, the RKO-Stanley-Warner chain was disposing of its remaining pipe organs in theatres by giving them to colleges, schools and other tax-free institutions. Mr. Froelich looked over our credentials, and made available to us the 3/15 Wurlitzer which had been installed in RKO Keith's Theatre in Flushing, N.Y. in 1928. Once again, Mrs. Jones provided funds for installation. This lady loves pipe organs!

Arrangements were made to remove the organ during late August 1969 between semesters. A crew of students was sent with two trucks under the supervision of a professional technician to do the work. They worked nights and mornings when the theatre was not in use.

On the return trip, the large transport truck was sideswiped on a hill near Salem, Indiana. The tractor was completely demolished. Miraculously, no one was killed, though one boy had to have knee surgery. The load shifted six feet forward and out the front of the trailer. Damage was considerable,

and everything was thrown in all directions.

The trailer lay in the ditch for four days before it could be removed. The workers who tried to get it out and wheels put under it said it looked hopeless. Didn't we want them to just 'dump the whole business in a nearby quarry?'

"At hearing this," says Bert, "I rose in righteous wrath and said, 'Certainly not! At least, send it here and let me look at this thing I had worked so long and diligently to get.' As things turned out, there were many times I wished I had let them dump it as they wished.

"An ironic twist occurred which was of benefit to us. I didn't go to New York; not being mechanical, I didn't want to waste the money. I would have loved to have heard the organ in its original home, however. The crew couldn't move the relays, so left them in the theatre. Probably the wreck would have put them into a state beyond repair. Mr. Froelich took them out months later, and sent them to us.

"The odds seemed insurmountable when we began trying to work on what must have been the biggest jigsaw puzzle of all time, trying to fit broken and crushed parts back together in the basement of the audi-

torium in the Jones Building where the whole mess was unloaded and spread around.

"Much of the work was done in the various school shops, and a fine job it was. So much of the task was of a nature never attempted here, but the insight of the men and students was nothing short of remarkable.

"Of course, we also had professional help on such things as console renovation; the left side was caved in by the wreck and the stop rails sprung. The chests were raked by heavy parts pushing against them in the wreck and had to be practically rebuilt in many cases. Work, tedious, work, had to be done on the main cable from the console to the relays which consists of 1380 small wires which have no color coding or other means of identification.

"The cable got under both the console and the blower during the wreck and was fractured in several places. I remember one day during which one professional organ man and I spent the entire day trying to trace wires, after which only two had been traced and repaired. The frustration became unbearable more days than not.

"Much credit for repairing the damage goes to more than 100 students, and to Roy Dodgen and his machine shop crew; Stanley Dixon and his men from the metal shop; Melvin Walker and the cabinet shop; Lester Allen and the electric crew; Marvin Riley, Joe Lewallen and the transportation department; Hal Lane of the sign shop; Elmer Braswell, the construction superintendent; and Walter Haskew, the architect.

"Prior to actual installation of the organ, chambers for the pipes were built on either side of the stage in the Jones Auditorium, and excavation for the installation of the console lift was done. Finding solid rock where we had intended to place the lift mechanism made that job different and more complicated than we had planned. It seemed that we took out the necessary rock by the spoonful rather than bucketsful. The console is raised and lowered by a helical gear, remodeled from the original equipment in the New York theatre.

"By the late fall of 1970, the organ

was finally playing, somewhat. Then began the long shakedown period of trying to get things regulated and sounding properly, plus having such things as broken wires continuing to crop up.

"After a disastrous experience with a firm I had engaged, I finally heard about David Junchen and he came down and did the final work on the organ. I give him credit for the sound we have. My blood pressure zoomed and the ulcers started bleeding when he said what he wanted to do, but things weren't sounding right and I had to take the chance. It worked out beautifully. That boy is a genius with tremulant adjustment, winding etc. It seems most people I have known say that tremulant adjustment is a matter of luck as much as anything else. Dave says not, and proves it! He deserves much praise for the excellent work he did for us."

The installation was completed early in 1971, and the organ was tested in a few programs, being checked out carefully by Bert Buhrman until he was completely satisfied with the results.

On April 18, 1971, 2,000 turned out to help the School of the Ozarks dedicate its newly-installed Wurlitzer in the 1000-seat auditorium. About 1250 attended the formal dedicatory program, and 750 attended an encore concert later in the day. President Graham Clark, in a very simple ceremony, expressed the school's thanks to Mrs. W. Alton Jones, now a member of the school's board of trustees, for her support of the two organ projects.

"We dedicate this organ to the glory of God for the good and useful purposes of students of the School of the Ozarks, the faculty and friends," said President Clark.

Burt Buhrman played the recital which included an original score written by the organist entitled "The Wurlitzer Saga". Pianist Luis Rojas joined to present a piano-organ duet in the "Rhapsody in Blue" to close the program. The event was an immense success with people coming from many miles away, including those from St. Louis and Tulsa ATOS chapters. Highway 65 was completely blocked for 45 minutes with cars of those who

thought they had come early enough.

Burt says that the Wurlitzer now sounds as it was intended when first manufactured. "The experts now agree that we have a sound very similar to the famous Paramount Theatre studio organ in New York which Jesse Crawford used for his recordings and broadcasts.

"Included in the specifications are sets of reeds which have become the piece de resistance of all — Brass Trumpet and Brass Saxophone. There is a complete toy counter which had to be rebuilt, having been crushed in the accident. Included are Snare Drum, Bass Drum, Kettle Drum, Harp, Traingle, Xylophone, Glockenspiel, Orchestra Bells, Cathedral Chimes, Crash Cymbal, Tambourine, Castanets, Chinese Block, Tom-Tom, Sand Block, tuned Sleigh Bells, Marimba, Train Whistle, Automobile Horn, Thunder, Bird Whistles, Surf, Telephone Bell, Street Car Bell, Horse Hoofs and Gong.

In July 1971, a series of Sunday afternoon concerts on the Wurlitzer was given by Bert, and each was a sellout — tremendously successful. The air-conditioned auditorium is a very busy place, used constantly by college groups and by organizations from surrounding towns.

The most recent project involving the organ was the production of a record "Nostalgia". This was accomplished by Bert in September 1971, and the disc was scheduled for release in November. One thousand were pressed in the initial venture, and judging from the advance orders, those will not be enough.

In the summer of 1972, another series of Sunday afternoon programs will be held. Advance notice will be forthcoming in Stu Green's Vox Pops column for those who would like to hear this relatively new installation.

"We are most happy to greet fellow ATOS members and show them the organ whenever they are in the vicinity," Bert says. "We had practically a regional convention with St. Louis, Tulsa and Kansas City ATOS members here for the dedication. Perhaps we can host a national convention sometime. All the facilities are here. It isn't Utopia, but the way the world is, it's a very relaxing place to be." □



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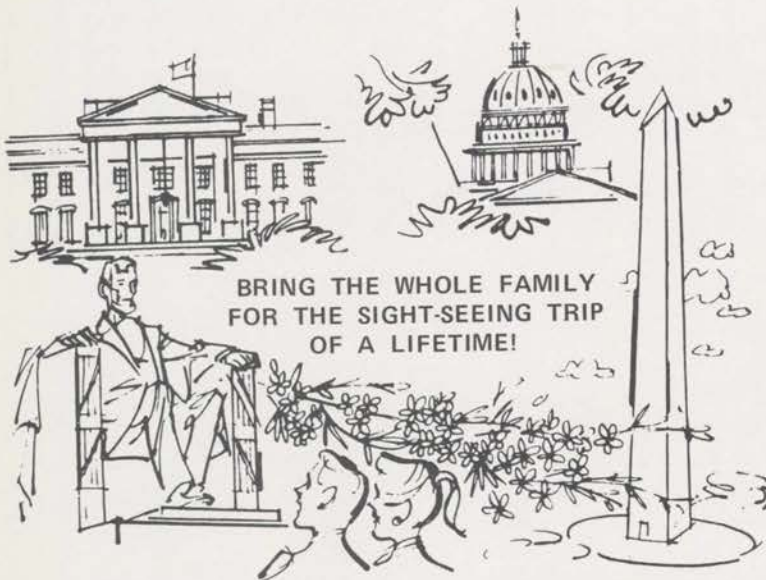
WASHINGTON, D. C.

This year the annual convention will be held in the Nation's Capital — one of the most active areas in the country for the theatre organ revival. There will be five in-theatre organs . . . the spectacular 32-rank Wurlitzer from the former Center Theatre (sister to the Music Hall in New York) . . . the Dick Kline Wurlitzer in one of the world's most beautiful home installations . . . plus continuing coverage on the official ATOS convention radio station (which has its own 2/11 studio pipe.)



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IN TUNE FOR YOU IN '72!

THE BLENDING OF TRADITIONS

by John Muri

A remarkable concert was played last November 22 at the Detroit Theatre Organ Club. After an absence of eight years, John Seng returned to play a program that included transcriptions of Tchaikowsky's "Nutcracker Suite", Debussy's "Festivals", Ravel's "La Valse", Gershwin's "An American in Paris" and a set of Bach variations on "Wachet Auf." There were no abridgements or short-cut easy adaptations. It was a *tour de force*, the like of which I haven't heard since the days when Arthur Dunham and Albert May Malotte set a pace for theatre organists in Chicago in 1925. The registration changes were frequent, dazzling, and correctly orchestrated. When a clarinet was called for in the orchestral score, it appeared in the organ transcription. The scales, runs, and glissandos were a delight to hear — smooth and even, for a change. Whatever mistakes were made were trivial in a performance played almost entirely from memory. When one considers the playing that one famous flamboyant is currently purveying, Seng's performance calls for special praise. It was so good that it made me wonder whether or not such playing was in the theatre organ tradition.

It was not. Most of the organists of the twenties couldn't play such a program if they wanted to, because they didn't have the time to get it ready. Working seven days a week from one to ten p.m. (as most of the big-time organists did), there wasn't much time left for practice to the level of virtuosity. Seng worked six hours a day for a week at the Detroit Club console before the concert, registering and polishing. Not all artists can afford to spend so much time in preparation for a concert, particularly one that can be given only on organs large enough and in perfect working condition, like the one in the DTOC. I estimate there are less than five theatre organs in the United States capable of presenting such a program. A wide range of orchestral tone-color is needed, and pistons in good working condition are indispensable. The program, heavily weighted by Ravel, Debussy, and Bach,

had no counterpart in theatre organ days, and this brings up an important matter.

There is a current tendency to bring AGO-type material into ATOS programs. Such programs are unique to our time, and are more in the AGO tradition than that of the ATOS. Standards for AGO performance were established many years ago, when the ability of the artist to play exactly, easily, and artistically what the composer had written on the printed page determined his standing in the fraternity. Theatre organ demanded originality and showmanship (even if it often had to be of low grade), but it did not demand strict accuracy or fidelity to a composer's ideas. The audiences for the two groups made different demands. Theatre audiences applauded lush tones, sentimentality, simple melodies, and tinkling dance tunes. Marches were appreciated, and an overture, particularly one with a lot of noise and a big finish, was tolerated with respectable applause. But it was all your job was worth to play Debussy, Bach, or Ravel except as accompaniment for a film.

Occasionally an organist would try to bridge the gap and got away with it. Jesse Crawford once used Tchaikowsky's "March Slav" as his solo for the week at the Chicago Theatre. Classical organ music was frequently played in theatres before 1920, but afterward it dwindled rapidly and vanished when the leading of community singing became the organists' job in 1925. Now we see the reverse happening as organists bring AGO-type programming into theatre organ concerts. Those who have done their musical homework can enjoy the efforts of these performers, but a note of caution needs to be sounded to the organists: be careful not to play over the heads of your audience too often. An ATOS audience appears in a large degree to be uninterested in the refinements of musical theory and performance. This is not to say that they are musical slob; it means that they have taken up the organ for enjoyment, not "culture." Many of them do not

understand nor enjoy involved harmonic progressions, particularly when these progressions are applied to familiar pieces. We cannot afford to alienate the laymen who complain about us when we play too many of those "far-out chords." Musical tastes in 1972 haven't changed much from 1922 among the general public (except the young, who have had little or no option among styles), and listeners have a way of turning themselves off with very little encouragement. Seng's transcription of Ravel's "La Valse" is a delight to hear when you already know it, but it doesn't register with a crowd that includes numbers of people like the lady whom I heard say that she couldn't tell whether the organist was playing the right notes or not.

All right, then. What's a fellow to do? Should he play for the least informed in the audience or the most informed? It seems as if you can't win any more than partial victories. The safest course would probably be that which avoids the over-loading of programs in any one direction. Variety in programming is essential. We need to play a substantial amount of the toe-tapping kind of music, and we'll have to reduce the amount of time given to those draggy stretches of ballad-playing. We need large doses of popular and semi-classic materials, for it was on them that the success of the theatre organ, was built in its short life. A maximum of two heavy works is about all that the traffic will bear right now. I can't prove it, but I think that beyond a certain point the finest virtuosity based upon serious musicianship is wasted in theatre organ work.

But I can't forget Johnny Seng. Maybe the effort was worth making, after all. In this age of sloppiness and incompetence in everything from politics, merchandising, engineering, and government to musical art it is good to see an example of Man striving toward perfection and getting close to it. It helps prove that we are more than mere animals at a time when we need public evidences of it. And it sure is a relief from the perennial "Tea for Two" and "Everything's Coming Up Roses." □

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from . . . **ALL OF US**
a big . . . **THANK YOU**
for that great . . .
HARRY BLAIR LEGEND
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Home Organ Festival Weathers Move With Ease

by G. Bandini

Can a music festival for 11 years traditionally and emotionally linked to a highland forest resort be moved hundreds of miles to a seaside park without losing the qualities which accrued year after year to make it the West's number one electronic organ showcase, concentration of top artists and recreation week for organ enthusiasts?

The 12th Annual Home Organ Festival was held at the Asilomar Conference Grounds (a state park) at Pacific Grove, Calif. (near Monterey) between Sept. 26 and October 1, 1971. The show never before faced such obstacles. The loss of Hoberg's resort, the woodland site of previous Festivals, was thought by some to be a serious blow. Yet at Festival's end this year there was nothing but praise for the new seaside location. Its facilities proved to be superior to Hoberg's in many respects — better food, an acoustically superior concert hall and excellent lodgings.

But an event which transpired in San Francisco the day before the Festival opened posed a real setback; a truck loaded with the Rodgers organs (including a rare model 340) and Lowrey organs for display and concerts at the Festival was stolen. A stand-in Rodgers 33E was rushed in for the last two days of the Festival. Meanwhile Rodgers freed its talent (Richard Purvis, Tom Hazleton) to play on other brands. The loss to Rodgers in advertising and equipment



Organists Don Baker and Bud Iverson double as cocktail waiters during a Festival party.

was great, but the firm gained much in goodwill among Festivaleers.

Another disquieting note was that Allen Organs cancelled at the last minute.

Concerning instruments, there were a few innovations but in general the most apparent changes were in tonal refinements and a large increase in gimmickry — most of which provide grist for sales spiels rather than musical advantage.

Five days of concerts, workshops, jam sessions, displays, demonstrations and cocktail parties were presented by a star-studded cast of organists playing the major brands of electronic organ: John Seng (Yamaha), Peter Heaps (Saville), Byron ("Gorilla in the Garden") Melcher (Thomas), Bill Irwin (Yamaha), Tom Hazleton (Rodgers), Richard Purvis (Rodgers), Larry Vanucci (Baldwin), Frank Renaut (Lowrey), Hal Randal (Baldwin), Gus Pearson (Wurlitzer), Larry Embury (Conn), Hal Vincent (Baldwin) and Glenn Deringer (Wurlitzer). Due to the "great organ robbery," Rodgers released its artists to play on other brands. Thus Tom Hazleton's concert was played on the Conn 650. The replacement Rodgers 33E arrived in time for the concerts of Bill Thomson and Richard Purvis.

Daily workshop sessions were held in the morning with a choice of either Ray Frazier or Mildred Alexander. It was a difficult choice. A master class was presented by Dick Purvis. Al-

though Rex Koury was there for Allen, the Allen cancellation left him without an instrument so he was rescheduled to play the replacement Rodgers. Frank Renaut also played a replacement Lowrey.

The closing concert was played on Conn's large 3-manual model 650 by that Dean of Theatre Organists, Don Baker. Don's spectacular arrangements and flawless performance provided a fitting topper of the 1971 Festival.

Congratulations are in order to Festival chairman Tiny James and his able committee for a most successful "Festival transplant." The Festival is sponsored by the Pacific Council for Organ Clubs. □

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THE NATION'S YOUNGEST THEATRE ORGANIST

Robbie Irvin Solos on the "MIGHTY MO"

story and photos by Ray Brubacher

To command the resources of one of the largest theatre pipe organs in the world is surely the aspiration of many professional organists. To Robbie K. Irvin this dream has been a reality ever since he was eleven years of age. Born in Miami, Florida in 1955, Robbie found himself a resident of College Park, Georgia, a suburb of Atlanta, at the age of 2.

Robbie was indeed fortunate in having as a neighbor Joe Patten who is the man responsible for the maintenance of the "Mighty Mo" of four manuals and forty two ranks located

at 660 Peachtree St. N.E., in Atlanta. One morning some five years ago, Joe took Robbie down to the Fox to let him see the workings of the big organ and this was "it" as far as Robbie is concerned. An eleven year old fell in love at first sight and sound with the instrument and soon came under the tutelage of Bob VanCamp, then resident organist of the theatre. Bob coached his pupil well and soon Robbie found himself filling in on the console of the Mo.

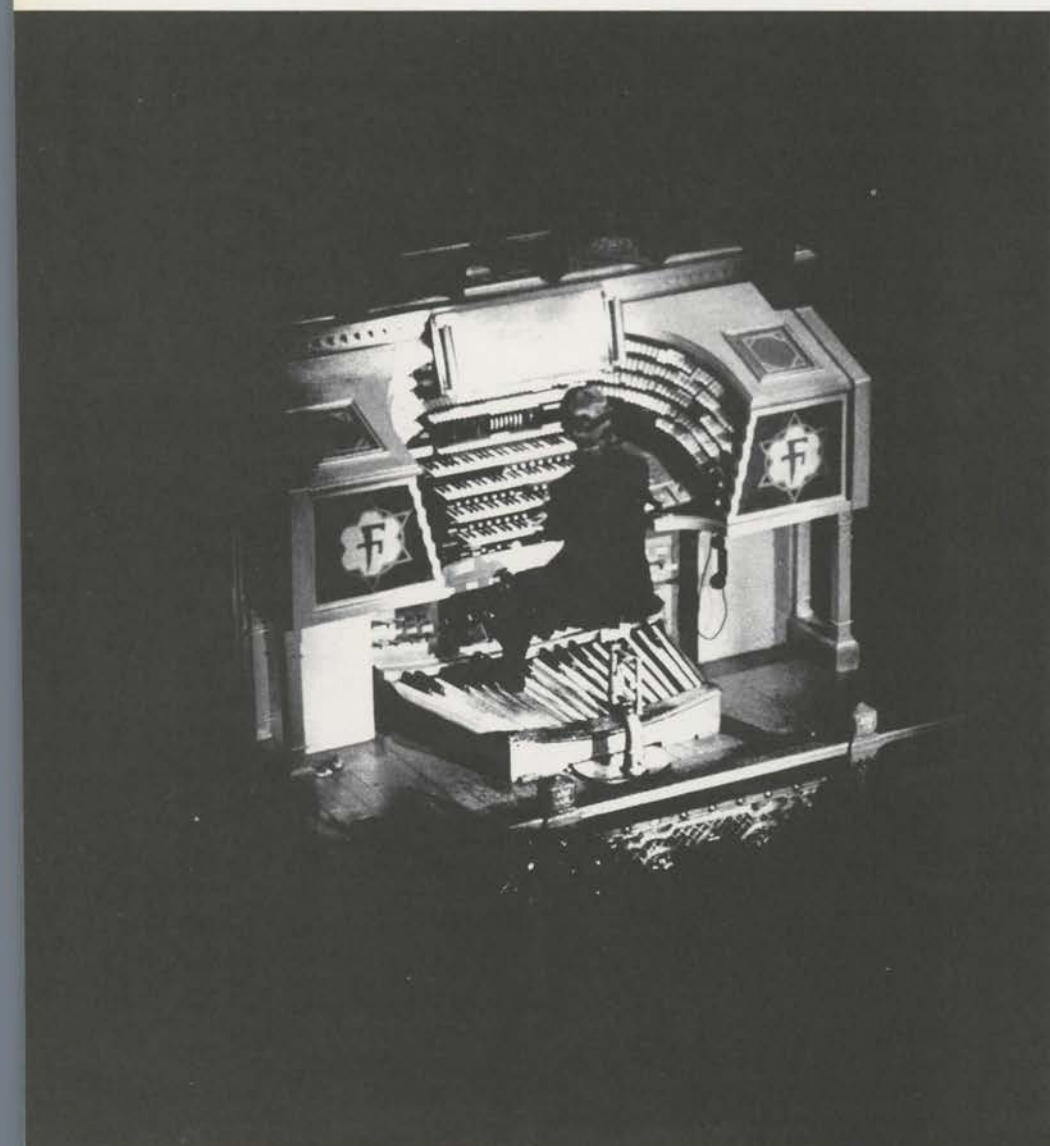
On a visit to Atlanta, Lee Erwin chanced to hear Robbie play and was



ROBBIE IRVIN

impressed enough to continue the studies under his guidance and in November of 1970 the management of the theatre formally placed Robert K. Irvin on the payroll to play the organ for two shows each Friday and Saturday evenings. Ever since that time audiences at the Fox have been impressed by the capable handling of the immense console and the repertoire possessed by this young man who has succeeded in arousing considerable interest in the theatre organ by the younger generation, something which must be done if the theatre organ is to survive. Robbie occasionally journeys to New York to see Lee for further help and occasionally Lee will find time to go to the Mecca on Peachtree Street to coach its resident recitalist.

Robbie was featured at last year's ATOS national in New York playing the Morton in the 175th Street Theatre. A junior at age 16 in College Park High School, Robbie plans a career in naval aviation after graduation. When not piloting the Fox organ he finds time to fly gliders and is now completing work on his private license in glider flying and will soon solo in a power plane. When on the ground he is an avid sports car enthusiast which gives him a yen for the products of Mercedes Benz. With a taste for the very finest it is little wonder that the combination of Irvin and Moller add to very enjoyable theatre organ played in the new style, a style which the three hundred and fifty plus stops of the Fox Theatre organ respond so very well. □



The Empty Envelope...



During the latter part of November and early December, most of the ATOS membership received an empty envelope, which should have contained the December issue of THEATRE ORGAN, but did not. The explanation is quite simple — the Postal Service goofed. Every year it is necessary, in compliance with Postal regulations regarding our mailing permit, to allow the Post Office to examine the mailing of a representative issue. For convenience, the addressed envelopes were taken to the Post Office before filling. In the case of the 1971 examination, (December issue), a postal employee, seeing the addressed envelopes, assumed they were to be mailed and proceeded to place them on the sorting tables, which automatically set up the unfilled envelopes for dispatch.

Within a day, the mistake was discovered, but it was too late! Nearly 4000 empty envelopes were already on the way to addresses throughout the United States.

Upon notification, the circulation department promptly ran off another set of envelopes and sent them to the publisher within the week. These were filled, sealed and mailed to members on or before the regular mailing date for the December issue.

Meanwhile, bewildered members, upon receiving an empty envelope, started sending inquiries to Circulation, Publication, and National Headquarters. Approximately 1500 letters, cards, and telephone calls were received within a ten day period. (Then we quit counting) With this many complaints and inquiries, the staff was swamped; making individual answers impossible.

Most of the letters and cards were considerate and understanding, although a few blamed circulation and came forth with some highly uncomplimentary remarks. Many were written in a humorous vein.

The various Post Office branches

were evidently kept busy trying to find the missing magazines for those members who assumed the copy had slipped out of an unsealed envelope. One branch P.O. in the Los Angeles area obligingly gathered up all the empty envelopes received at that station, and sent them back in one bundle, saving about 75 members the trouble of having to write, or to wonder what happened.



HOW IT STACKED UP!

A considerable amount of interesting reading developed from the inquiries received. Quoted here are some of the observations and comments made by members.

To: The Chief Shipper.

Some Houn Dawg in yore mail room is got a dry tongue. The envelope weren't even licked. So it come open. So I didn't get my copy an that is a revoltin development. Heres hopin you got a extry copy and some saliva."

Where, Oh, Where has my magazine gone?

A catastrophe of grave and serious consequence occurred today, Dec. 4. It is my unhappy responsibility to report this calamity to you . . . and hope that corrective action may be taken so that this terrible disaster will never be repeated . . . am attempting to survive without my T.O. Please do not prolong my agony.

Tragedy has struck! . . . to my deep sorrow — no Journal inside — empty envelope . . . Could this be the work of some disgruntled, tired envelope stuffer . . . or perhaps a "teed off" mail carrier who is tuned in to plug-ins . . . or the little woman who might be tired of hearing theatre organ morning, noon and night? . . .

Realize the cost of publishing THEATRE ORGAN has gone up — however, let's not cut costs to the point of sending out envelope without magazine.

I know this is mostly Volunteer labor, so I won't squawk, but. . . !

My local P.O. doesn't have it (they don't read magazines without center-folds) so it must have been omitted somewhere else along the line!

The envelopes are nice, but nothing in them is sort of like an organ with no pipes!

. . . eagerly search mailbox about this time of month for large brown envelope which proclaims "THEATRE ORGAN". Last week I became crashingly aware that it was not the envelope which I anticipated with eagerness, but the contents thereof, which were not present.

Since this is the first time this has happened, I have put the local Post Offices (downtown and branch) on the alert . . . And from now on, in my case at least, please seal each envelope! I don't care to go through this sort of thing again.

Sorry to relate, received empty envelope. Don't feel badly; it's the first time missed. What do you expect, 100% batting average? Time to say thank you for all the news and nostalgia.

Latest Theatre Organ arrived in not-so-good condition. In fact, it didn't arrive at all. Just an empty big, brown, envelope.

Maybe there is an interested mailman out there somewhere.

... received envelope of T.O. magazine without magazine! I would prefer the magazine without the envelope!

Looks like someone in the Postal Service has the interest, but can't afford the dues.

Now I know how a "little-one" might feel on Christmas morning to find his stocking empty!

Enjoy reading T.O. very much. Good work in writing and printing the magazine, but not so good in circulation. Shame!

... enjoy reading your envelopes very much, but the magazines are so much better yet that I would certainly enjoy having one.

Is the news in this issue of THEATRE ORGAN that bad this month, or don't you like me any more?

Can it be that Uncle Sam is starting his own collection at my expense?

I thought it was a subtle frost job to get me to leave ATOS because someone found out I owned a (dirty word) *frequency divider* electronic!

... usual anticipation ... empty envelope ... disappointment ... Either the "stuffer" goofed in your mail room, or some postal employee is indulging his love for THEATRE ORGAN.

Received this envelope, which I have enjoyed reading thoroughly. I would however enjoy the magazine which should have been in it even more. Please send it again. Don't care if you send the envelope this time, as I have already read it.

The entire staff of THEATRE ORGAN magazine, especially Circulation, sincerely appreciates the favorable comments regarding the efforts expended in producing the journal. □



Hollywood Cavalcade

Directed by Lyle W. Nash

SIX silent movies surprised and enchanted audiences at the first Los Angeles International Film Exposition, FILMEX. Rarely shown films of Chaplin, Lloyd, Griffith, von Sternberg, DeMille and Lubitsch were screened with organ and orchestral accompaniment. *"The Last Picture Show"* was the premiere attraction. It is a brilliant black and white film with superb acting, direction and photography. But many over the 35 year mark may consider it a "disagreeable experience." If you think sex is a spectator sport, this may be your thing. Otherwise be forewarned.

OF all the film personalities of the silent era, no one is enjoying her life today more than exuberant Leatrice Joy. She came to the FILMEX and was an instant hit with radio, TV and news reporters.

"I HAVEN'T had such a birthday greeting in a long time ... and I love you all for it." That's how Miss Joy responded to a sustained ovation at the end of the screening of the 1923 *"Ten Commandments."* The Paramount picture created by DeMille holds up well. Its Red Sea parting sequence is still a very dramatic movie moment. The films social significance and moral lessons were tolerated rather than appreciated by the young audience. The modern sequel version with its blend of religion, symbolism and once-feared leprosy was laughingly rejected.

THE acting of Richard Dix, Rod LaRocque and Miss Joy was good.

"INDEED, I do enjoy hearing from friends and fans," Miss Joy told us. "They may write me at 487 "B" Heritage Village, Southbury, Conn., 06488." The star of many Paramount films in the 20s appears before clubs, ATOS events and anywhere people appreciate hearing about the old Hollywood. She's a delightful story teller, fine actress and apparently in love with life.

THE YOUNG audiences also acclaimed the "Lady of the Pavements,"

"Kid Brother", "Student Prince" and "Modern Times." One long haired teenager declared: "I'd no idea silent films were such visual treats."

IN 1928 critics said of *"The Docks of New York"*: "It has beauty, realism, power and tenderness ... Betty Compson does as fine a piece of acting as the screen has witnessed ... Imagine her combining, bitterness, womanliness and beauty in one strikingly artistic performance ... It is dramatic, living, powerful."

WHEN "DOCKS" ended and star Betty Compson took a bow from her audience seat the huge Grauman's Chinese Theatre shook with prolonged applause. It proved that a distinguished film is ever appreciated.

FOR NEARLY an hour afterwards old friends and young fans plied Miss Compson with questions. The autograph seekers were endless but a happy Betty signed for each.

"I LEFT myself in the hands of von Sternberg," Miss Compson told reporters. "He felt the films should have a serious tone throughout. Sometimes I felt a moment of lightness might have been added ... I'm pleased it is still accepted so well."

WHO IS WHERE ... Some fans write to Johnny (Tarzan) Weissmuller at the Swimming Hall of Fame, 501 Seabreeze Blvd., Fort Lauderdale, Fla., 33301 ... Fay Wray film buffs write her at 765 Tiger Tail Road, Los Angeles, 90049.

JOAN CRAWFORD, grandest film Queen of them all, offered a notable quote last month that was honest and loved by her millions of fans. An interviewer asked if she ever watched her films on TV. Said Joan: "The other night I saw 'Chained' and was enchanted with it."

CONTRIBUTIONS, comments and questions are welcomed to Box 113, Pasadena, California 91102.

COMPLETE WURLITZER LIST NOW READY

THE MOST COMPREHENSIVE COMPILATION
OF WURLITZER PIPE ORGAN INSTALLATIONS
IS THE RESULT OF EIGHT YEARS EFFORT.

Information received from Judd Walton in his office at the California Farm Bureau Federation indicates that the updated Wurlitzer List will be ready for printing in a few weeks. Key punching, proofreading and final checking the updated information will be completed early in 1972. Nearly eight years have passed since the work on the project started.

The new document will include not only the updated shipping list with over 4,000 entries, but many additional features. These include separate sections which include a list of specifications for each of the models of Wurlitzer theatre organs built by the company, a specification list for church and residence models (except for three or four of which all traces have been

lost) and several lists which provide a quick index of each model — the number of ranks, manuals, traps, percussions specified for each. Other lists will provide a quick reference to the actual ranks contained in each of the models, the number of organs built each year, and the number shipped to each state, etc. An important new section will be a list of the Wiring Schedule numbers with Opus numbers cross-referenced where known.

The updated shipping list section will be in three parts; a list by Opus number, a list by state and city, and a list by style number. When assembled, it will be the most complete document ever published of this information on Wurlitzer theatre organ. New information reveals a number of organs pre-

viously not identified or shown in the original lists.

The new list will cost about \$25 per copy, assuming orders are received for about 100 copies. If nearly 200 are ordered, the price possibly could be reduced to about \$20 per copy. The number to be printed will depend upon advance orders. The list is being made available at cost as it is only necessary to retrieve the cost of production. To insure the return of the rather sizable investment involved in producing the list, the entire work will be copyrighted and thus will be unavailable in any other form.

The new list is the result of information supplied by scores of people who have responded to Walton's call for information. In addition, a special committee of 15 devoted workers have each taken a deck of cards for their locale and have conducted intensive research in an attempt to secure information on each of the instruments.

The next step is to determine the number of copies that are to be ordered. Therefore, if you intend to purchase a copy, it is important that you notify Judd Walton by card or letter within the next few weeks. Address such mail to him at the California Farm Bureau Federation, 2855 Telegraph Avenue, Berkeley, California 94705. Only the one printing is contemplated at this time. Therefore it is important that you respond to this request. Should a surplus accrue to the Wurlitzer List account, it will be used to provide an annual supplement to each of the purchasers of the list with further updated information. Thus, each purchaser will receive the full value of the purchase price. Judd requests that it be stated that neither he or any of the volunteers who have made the list possible will receive any money for their efforts, it all having been a voluntary effort. □

The California Farm Bureau Federation Transcribing crew checking the seven Wurlitzer Company lists and two decks of IBM cards simultaneously. From left to right, Bertha Knuckles, Veta Jarvis, Darlene Leary, Marjorie Jestes (Judd's secretary and supervisor of the Transcribing and PBX departments), Kathy Anderson, and Genevieve Coulson. Without their help the project probably could not have been completed. They did all of the typing, proofreading, clerical work and filing with cheerful and cooperative attitudes.





Manufacturers, distributors or individuals sponsoring or merchandising theatre pipe organ records are encouraged to send pressings to the Record Reviewer, Box 3564, Granada Hills, California 91344. Be sure to include purchasing information, if applicable, and if possible a black and white photo which need not be returned.

THEATRE ORGAN TREASURES

Stereo organ records at \$2.84 each is the offer of Concert Recording, 3318 Platt Avenue, Lynwood, Calif. 90262. Twelve brands of organ and a variety of organists are heard on the seven record set: 4/19 Wurlitzer (Tony Fenelon), 2/7 Robert Morton (Dolton McAlpin), Christie (George Blackmore), 5/17 Compton (Gerald Shaw), 3/10 Barton (Wendell Kennedy), 5/24 Marr & Colton (Dick Schrum), 4/42 Moller (Bob Van Camp), 4/22 Conacher (Jackie Hlyer), 3/10 Hilsdon (Frank Olsen), 3/16 Wicks (Kay McAbee), 4/15 Page (Buddy Nolan), 4/40 Hill, Norman and Beard (Douglas Reeve), plus two sides of music played on nickelodeons, orchestrions, Reginas and similar automatic players. All are complete sides from previously released albums and the T.O. discs have all been reviewed here over the past four years. We don't recall a bad one in the bunch. The set was originally priced at \$35.00 but Concert has about 700 sets left and has reduced them to clear at \$19.87 postpaid, an attractive price for the 14 sides. The set is guaranteed; it may be returned within 15 days for a full refund if the buyer is dissatisfied.

THE FORGOTTEN SOUND — A THEATRE ORGAN SING-ALONG, Rodger Garrett at the (Columbus) Ohio theatre 4/22 Robert Morton. Available by mail at \$2.30 postpaid from Central Ohio Theatre Organ Society, 4642 Musket Way, Columbus, Ohio 43228.

There's a lot of nostalgia on this 7-inch souvenir stereo record of a gone era. Organist Garrett returned to the scene of his console triumphs in the '30s and '40s to recapture, with the aid of an audience of 3300 and the 4/22 Morton, an 11-minute 45-second slice of the spirit of those dear, dead days. He succeeds completely. The organist acts as MC and reviews his career at the Ohio theatre with memory-teasing snatches of "Wearing of the Green," "Sonny Boy," "The Day You Came Along," "Sweet Mystery of Life," "San Francisco," "A Pretty Girl is Like a Melody," "Praise the Lord & Pass the Ammunition" and the "Marines' Hymn," all interspersed with brief comments. He solos his radio theme "Romance" but the large audience is heard singing lustily through choruses of "California Here I Come," "Dinah," "Popeye the Sailor man," "Turkey in the Straw" (with the audience whistling) and "South of the Border." He uses the familiar showman's tricks of pitting the balcony denizens vocal volume against the rest of the house, and stopping the organ abruptly to let the audience carry on alone. Roger Garrett has the sing-along trick down cold and the enthusiasm of the audience makes one a little sad to realize that today's entertainment seekers no longer have that warm, wonderful fun. All proceeds from the sale of this record go into a club organ restoration fund. Members have done a fine restoration job on the Ohio Theatre Morton, so we may anticipate equal success in their more recent Wurlitzer project.

NOSTALGIA — BERT BUHRMAN STARRING AT THE MIGHTY WURLITZER, American Artists label AAS-1003-LP (stereo) available by mail at \$5.50 postpaid from School of the Ozarks, Point Lookout, Missouri 65726.

This 3/15 Wurlitzer was originally in the RKO Keith's theatre in Flushing, N.Y. and was donated to the School of the Ozarks by the RKO Stanley Warners theatre chain for re-installation at the School. Enroute to



Burt Buhrman during CBS radio days.

Missouri a horrendous accident befell the disassembled giant, but we won't take the edge off Lloyd E. Klos' story about it here. Enough to say it triumphed over adversity and is singing effectively and happily in its new home. Of course, the fact that veteran theatre and radio organist Bert Buhrman is the pilot (both for the organ project as well as for this record) helps greatly. Bert, whose console career started in Kansas City theatres and radio stations (1932), eventually hit the big time at CBS New York. Now a teacher/organist back in his home territory, Bert longed for the sound of the theatre organ, luckily for us. The last recording by Bert we reviewed was a Columbia disc which he played on the Byrd theatre in Richmond, Va. in the late '50s. At the time we noted his liking for heavily mutated combinations. He still has it, but displays much more registration variety than on his "And the Pipes Will Play" release.

The selection, aside from the ballad of that haughty "Ipanema" hussy, avoids the over-recorded cliché tunes. The opener is an emotion-packed "Lover" on full combinations, played as a waltz ballad in "big feature presentation" style. The "Ipanema" broad is treated much too kindly by Bert; she's downright attractive as she swivelhips nonchalantly past those banks of cloying Tibias and shimmering reeds and strings. Bert's approach is usually orchestral, which is marked by brief untremmed passages and considerable Chrysoglott harp tinkling, as during "You Are Too Beautiful." "Springfield Missouri" is Bert's favorite, a tune which over the years helped steer him back to the Ozarks to stay circa 1961.

"Gypsy Airs" is an effective presentation of mostly Hungarian folk tunes, music which is alternately fast, then slow, then fast. A bright combination of reeds subs for the inevitable freewheeling violin solos.

A lush reed combination carries the verse of "You and the Night and the Music" while an attractive Tibia mutation combination starts the first chorus. Memories of Bea Wain and Larry Clinton's danceband are brought to mind by "Reverie," a tune excerpted from the classics (Debussy) and here given a more tasteful rendition on the Wurlitzer's Tibias, Clarinet and Harp.

"You're Blasé" was heard on Bert's first organ broadcast in 1932. In our opinion it's the most fascinating tune on the record. Played in *bravura* style, with Buddy Cole-like counter melodies against lush reeds, it creates some of those electric moments too seldom experienced while listening to grooved music nowadays. Well unified Tibia sound marks "Street of Dreams" (wonder if Bert recalls that it was the Hit Parade station break tune in the B.A. Rolfe days?). A tasteful and very gemütlich "Tales from the Vienna Woods" closes the show and it's a good one. The old maestro has lost none of his touch. If we can apply a little critical hindsight, we would prefer more expression through use of the swell pedals. They seem to be usually wide open. As for the recording, groove modulation seems very high, resulting in some distortion. Our review copy suffers from a pressing fault; it is nearly 3/32" off center on side one and a little less on side two, a condition which results in a slow "wow" in the music throughout but worst on the inside cuts. This should not discourage purchase because it is usually an isolated condition (out luck to get the faulty one). Record sellers are always willing to exchange defective discs for perfect ones.

As for the organ, it gives out with a typical Wurlitzer sound which we believe can be vastly improved by a different setting of the trem. This is a highly subjective area of discussion, pivoting on personal preference, but we felt the Tibia trem was a little choppy and too fast. The instrument has six tremulants. Yet during some tunes it seemed as though the other five were beating in sync with the Tibia trem, a condition which defeats

the purpose of multiple trem. But this is one man's opinion and what bugged us may bother no one else.

Bert Buhman, who is the official organist at the School of the Ozarks, worked hard and long to make the Wurlitzer a reality for the school. He has a style all his own, one which is always pleasant to hear, but which sometimes soars. The record is both interesting and entertaining.

DAY IS DYING IN THE WEST. Paul Mickelson playing the NBC Pipe Organ, No. CS-6001, stereo. \$5.25 postpaid from Console Records, Box 352, Glendale, Calif. 91209.



PAUL MICKELSON

Remember when the radio announcer declared "*I Love a Mystery!*", and immediately there followed a broadly played "Waltz Triste" on theatre pipes which put listeners in the mood for another Morse broadcast adventure? This is not a recent recording, but it gives a good tonal demonstration of the long gone NBC Hollywood studio organ (even the studio building at Sunset and Vine has since vanished). The organ, played for the Morse broadcasts by Paul Carson, was a hybrid of about 10 ranks but had a thoroughly theatrical sound.

The last time we reviewed a Paul Mickelson record was when he participated in a 4-organist Readers Digest record release in the late '60s. This record was made in the mid '50s. Later, when NBC decided to move to Burbank, Mickelson purchased the organ and it remains stashed, awaiting a home.

The recording would not normally come to the attention of T.O. fans because it's on a church-oriented label

distributed through stores which deal in religious items. One side consists of hymns played with theatre organ registration — "Day is Dying in the West," "At the End of the Road," "The Lights of Home," "No Night There" etc. Its secular standards on side 2 which will interest T.O. buffs.

The lush sound of Tibia and Vox, most appropriate to the title mood, dominates "Just a Song at Twilight," Wagner's "Evening Star," a somewhat somber "Moonlight Sonata" and the most captivating "When Day is Done" since Crawford's. Mickelson, whose talents are cast in the Loren Whitney-Brad Braley-Irma Glen mold of religious music in theatre organ style, does full justice to the selections, using the dominant Tibia/Vox combination effectively, with frequent diversions on a lush string section and a majestic Tuba. A good theatre style played on a fine sounding organ.

DENNIS JAMES AT THE RTOS WURLITZER. In stereo (no brand label). \$5.25 postpaid from Rochester Theatre Organ Society, Box 8114, Rochester, N.Y., 14617.

Every time we hear Dennis James he seems to sound better than last time, a rising affirmative which started when he subbed for ailing Leonard MacClain at the 1967 ATOS Convention at Detroit. He was just 16. His console prowess has grown consistently ever since, and this record proves it.

So much has appeared in print about the RTOS 4/22 Wurlitzer, we need not amplify here. Enough to say it's a rare gem.

One nice characteristic of the James approach to playing the organ is a complete lack of any set style. Each selection gets the treatment the organist feels will present it most effectively.

Dennis opens with a bubbly "If My Friends Could See Me Now" marked with Glockenspiel sparkle and "show opener" tempo. "Butterflies in the Rain," a bit of whimsy about a soggy lepidopteron is a light, rhythmic novelty tune which again calls for the Glockenspiel in best "golden era" corn style. Then the whistling of the bridge-builders is punctuated by drumbeats as the troops pass in review before "Colonel Bogey" and march into the sunset, doing a slow fade. Lush Tibias carry the bitter-sweet message of "Raining in My Heart," from that spoof of '30s musicals, "*Dames at Sea.*"

If there's a "best number" on this disc it's "Danse Macabre," Saint-Saens old warhorse about skeletons who cavort in best Disney bacchanale style when old Beelzebub whips the horse-tail across the catgut for some fancy fiddling. It's a dramatic bit of program music (definite story line) and Dennis uses the Posthorn to obtain the raucous sound an obviously non-union musician such as Old Nick would have to get from his asbestos Stradivarius. It is often difficult music, yet Dennis manages to represent all the ensembles and solos as they sound when played by a large orchestra. Fine phrasing, too, and effective use of expression. "Maple Leaf Rag" is Dennis' salute to the coin-operated player pianos, orchestrions and nick-elodeons of a bygone era. Lots of percussers hammering away. The big band era lives again in the Glenn Miller medley, which includes a lushly saccharine "Moonlight Serenade," a rhythmic "Pennsylvania 6-5000, a haunting "Serenade in Blue" and a jumping "Chattanooga Choo-Choo," all played to the hilt in danceband style of the '40s. Next, the "American Patrol" in march tempo with Sousa-style piccolo frippery embellishing the "Columbia, the Gem of the Ocean" segment. The closer is a ballad treatment of "Someone to Watch Over Me," a bouncy "Fascinating Rhythm" and "I'll Build a Stairway to Paradise" which is only slightly marred by a schmear glissando (Dennis!!!). This one is recommended, a real happy combination of a fine artist and a particularly responsive instrument. Lloyd Klos' sometimes esoteric jacket notes also hit the spot.

— THE PLUG-IN CORNER —

PRESENTING MISS DONNA PARKER, playing Conn models 650 and 580, stereo. Available postpaid at \$5.00 from Lesly Records, Box 154, La Verne, Calif., 91750.

Donna Parker first came to our attention during an L.A. chapter jam session at the Elks Club. The self assurance of a 13-year-old in tackling a finger twister such as "Dizzyfingers" on the great sluggish monster (4/16) was nearly as eyebrow-raising as the result; she actually made it come off. We've had our eye on Donna ever since — and not only because she's a very pretty girl. Her first recording com-

pounds that same self confidence with considerable experience — now that she's 15! The tunes she offers are mainly standards, with a preponderance of fast novelties, "Just One of Those Things," "Flapperette," "Nagasaki," "Kitten on the Keys," "Brazilian Sleigh Bells," and (of course) "Dizzyfingers." She performs these with great accuracy and all the musicality they deserve.



DONNA PARKER — (Stufoto)

They are flashy, fast and marred only by the use of a too deep tremulant on fast passages. But no matter, these tunes are outshone by Donna's way with such ballads as "Tangerine" (good '30s swingband style) and rhythm-ballad treatments of "Body and Soul" and "I've Got it Bad," which are downright sexy! This quality disappears when she goes mod for a well-performed "We've Only Just Begun" but it's back for a ballad-with-a-beat treatment of "Satin Doll." However, the selection which illustrates the great promise of Donna's musical future is not a pop, ballad or rhythm tune but a piece written for the organ by classical organist, Robert Elmore. "Pavanne" is a Debussyesque fragment of mood music which Donna performs with sensitivity and awareness far beyond her years. In short, it's a beauty.

The Conn organs come off well on the recording, suffering only an over-choppy trem on a too-prominent Tibia. Otherwise Donna's registration is appropriate and satisfying. Recording is okay. Good first recording for a little gal who would have fitted so well into the theatre organ's "golden age."

MOONLIGHT SONATA, Bill Thomson at his Rodgers style 340. BT-3401, stereo. Available at \$5.25 from Lift Music Co., Box 663, West Covina, Calif. 91790.

This is an important recording. It marks another step closer to pipe sound simulation via electronics. That's one reason it's important. The other is Bill Thomson's performance which brings the closer simulation into perspective. The Rodgers model 340 is an offshoot of the famous Bob Power "style 260" Rodgers, so named because an alleged \$52,000 was spent in getting it to sound as much like a Wurlitzer style 260 as research and development could make it. Rodgers Organs, under the able guidance of Rodgers Jenkins, was one of the pioneers of accepting the theatre pipe organ as a model to shoot for, and the only company to stick consistently to that ideal. With Rodgers Jenkins, who led the search for new ways of using electronics to make the Bob Power organ a reality, no longer in the Rodgers driver seat, engineer George Kirkwood developed the model 340, using most of the new circuitry developed for the Power organ. The stoplist, which appears on the record jacket, could be that of any 3-manual theatre pipe organ, including the Second Touches on the Accompaniment manual, and six tremulants.

The idea for Bill Thomson's "Moonlight Recital" is the result of a natural phenomeunon; on clear nights when Bill presents concerts on the 340 in his Woodland Hills, Calif., hillside home, he times an appropriate "moon" tune to coincide with the rising of the moon, which is visible to Bill's audience through a huge picture window. Titles are "Moonglow" (with the "Picnic" theme counter melody), "Moon Over Miami," "Moon River," "Old Devil Moon," "Fly Me to the Moon," Victor Young's "Moonlight Serenade," "Magic is the Moonlight" and "Moonlight Sonata." The temptation to play them all in a soporific "late night radio program" style has been resisted; arrangements are all different in treatment and tempo. The much improved organ voices are used with exceptional skill by Bill Thomson; excellent celested strings, raunchy solo and sparkling color reeds and the best Tibia since Gulbrandsen's late lamented "Rialto" model. Only the piano fails to come through on the record with a convincing sound. Everything else combines to produce a fine recording. □

DINNY'S COLYUM

as
transcribed
by
Del Castillo



I got lookin over some of my old colyums that was in the Jacobs magazines, and all of a sudden I got a shock when I come to the fack that they was writ fifty years ago. So I thought maybe it would be kind of fun to take the mothballs offen them and see what they was about way back in them good old Prohibishon days. Like here it says, or as us riters say, Kwote and Unkwote:

"I read how in The Covered Wagon the Boy Scouts made em change the name of Kit Carson because in the picture he got soused, and the boys would get the wrong idea of the way he carried his licker. This licker business is all the bunk anyways. I remember when the Prohibition Commandment was passed we was kidded into thinkin we would have to do without licker, I says what will the movies do now without a lot of drinkin to put in the sinarios. But the way it turns out, the old days was tame alongside of all this flask and home brew and bootleggin. Well, its nothin new to find out we're all a-goin to perdition as usual. They is a feller name of Dr. Ohl who is in charge of all the music for the Lutheran Churches, and he is upset about church organs gettin jazzed up, and he says: Church organs should not ought to include the karakteristikis of a movie organ to temp the organist, who may himself be a movie organist, so that instead of church music the congregashun is treated to movie music." Unkwote.

Now aint that somethin. This Dr. Ohl, accordin to my old colyum, goes on to say is it any wonder the kids cant take religion serious when they are taught to sing music kind of like the movie and jazz bands. I dunno what kind of Sunday Schools they have in Philadelphia, which is where

this Dr. Ohl Comes from. I never heard no kids in Sunday school singin movie music or jazz music in my day like Dr. Ohl says. Of course I aint no authority because I was a soprano in a Episcopal quire, but we certainly didnt sing no movie or jazz music there, only hims and anthems. But to get back to my colyum I dug up another peace about a minister name of Patton in Los Angeles who says he got a lot of people to go to church by showin movies there, and in the list of movies he showed they was movies with names like The Hottentot, and Mr. Billings Spends A Dime, which dont sound like no religious movies to me.

But the point is, or was fifty year ago like I rote in my colyum, Kwote: "Now they begun to have movies in church, why do they object to a movie organ. I just as soon see a movie in church as anywheres else, maybe even more because the price is right. But how is the organ player goin to play the music for a movie with just the flutes and diapasons and like that there that is in a church organ." End Kwote.

Well, you can certainly see times has changed in the last fifty years. Just this last month I read about one minister who did dancin in the isles, liftin his skirts up like he was a girl. And in another church they had a rock combo playin durin the service. And then they is all these plays taken from the Bible like Jesus Christ Superstar and Godspell and like that there. And the movies they show nowadays, if you could take them back 50 years and show them to a audience, most of the women would faint and the rest would scurry out as fast as they could skedaddle. To say nothin of the fack that in 1925 they was only silent movies, but now they got sound movies and the actors use words no respectable lady ever heard in them days, and the only reason they aint no movie organists playin in churches is they aint no silent movies in the theayters. So now we gone all around the circle, and all of a sudden we begin to have silent movies with organ players fittin the music to em, and people come to hear em because it is a genuwine novelty. Yup, times have certainly changed all right, all right. □

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Readers are encouraged to submit interesting sidelights on the organ hobby (exclusive of chapter news items) material they believe will be of general interest about local organ activities and installations and the people who work at the hobby. We know "there's VOX POPS in them there chapters" and it only requires a 6¢ postcard to get it to VOX POPS Editor, Box 3564, Granada Hills, California 91344. If the contributor can afford an 8¢ stamp, why not include a black and white photo which need not be returned.

Conducted by Stu Green

Rex Koury returned to the Old Town Music Hall in El Segundo, Calif. in November for his second concert there, and also to present his original score for the epic Cecil B. DeMille film "Kings of Kings." He played three presentations on the 4/24 Wurlitzer, and suffered but one cipher. He was delighted that proprietors Coffman and Field had installed a huge "en chamade" Chinese gong because the film calls for that sound. Rex is enthusiastic about living in Reno where



Rex got the gong. — (Stufoto)

he moved to escape the smog and rat race of Los Angeles living.

Al Emola and Paul Loomis, who maintain the Link organ in the Roberson Center for Fine Arts in Binghamton, N.Y., had a 4-day organ tour in November in the Philadelphia-New Jersey area. They visited the Jim Carter, George Allen, Lowell Ayars and Al Bizik home installations, Wanamaker Store, Brookline Theatre, Tower Theatre, Dickinson High School, and Longwood Gardens. Could this tour be aimed toward a bid for the ATOS convention in 1976 which would mesh with the USA's 200th birthday? Some in the Delaware Valley Chapter are willing.



Doc Bebko at the 4/15 Barton in the Coronado Theatre.

Ah! The power of the press! In August 1970, we reported in this column that organist Doc Bebko had discovered a 4/15 Barton in the Coronado Theatre in Rockford, Illinois, and that the management was willing to let proven enthusiasts restore the 1926 instrument. CATOE members took the bit in their teeth; for much of the past year, they have diligently applied their efforts to this task. During Thanksgiving weekend, Doc Bebko returned to Rockford and performed an hour-long recital for an audience of 100 friends and associates of theatre manager Russ Stevenson and West W. Wilcox, old friend of the organist.

"This is one of the most immaculate and beautiful houses I have ever seen," says Doc. Vincent Price appeared there a few months ago in conjunction with one of his films and admonished: "Whatever you do, do not ever change one particle of this theatre. It is magnificent. Absolutely unbelievable in this day and age." Doc says that the organ still needs some work, but the crew, led by George Smafield, is bound

to make this instrument one of the best on the concert circuit. Though Doc had no time to acquaint himself with the Barton (the first he ever played), the response encouraged him to promise a return engagement next year.

Another word about the restored Coronado Barton comes from organist Stanton A. Hyer of North Miami Beach, Florida. Stan invested his vacation in a trip to Rockford where he remembered the Barton from early boyhood and later played it for interludes during high school days. Stan found theatre manager Russell Stevenson most cooperative in showing off his restored treasure. Stan writes "the theatre was a joy to behold. Clean, no chipped paint or plaster, thoroughly lamped and as sparkling as when new. The Barton has the same lush tone I remembered. CATOE's Orril Dunn came in while I was there and played several selections so I could wander through the auditorium and soak up the sound. The morning passed in what seemed like moments and I emerged from the Coronado with a big lump in my throat. Thank you messrs Dunn and Stevenson and CATOE for one of the nicest days of my vacation."

Ann Leaf continues to be busier than a one-armed paperhanger. Following her eastern tour to Detroit, Rochester and Binghamton in October, she returned home to Los Angeles to start scoring, and then to play for two showings of "The Student Prince" at the First Film Exposition of Hollywood at the Chinese Theatre, a 10-day showing of all classes of pictures. She also sat in with a 23-piece orchestra to cue "The Ten Commandments." The "Mighty Mite" is indeed a bundle of energy.

Another gal organist with a lot of moxie is eastern organist Rosa Rio, whose concert schedule seems endless (she played eleven concerts in 1971). Rosa was set for a concert on the 2/10 Wurlitzer in the State theatre, Waterbury, Conn. on January 14, and on April 28 and 29 she'll titillate a Rodgers during two public concerts to be held in the Congregational Church at Huntington, Conn. Then on May 16 its

back to pipes for a stint at the No. Tonawanda Riviera theatre's 3/15 Wurlitzer (yes, it has grown) for the Niagara Frontier Chapter.



Dewey Cagle — (Photo by Jimmy Connor)

Many ATOS members, especially those in Central New York State, have been wondering what has happened to the ex-Loew's State Syracuse 4/20 Wurlitzer, which was sold to an organ broker in March 1965 and spirited away before the Syracuse enthusiasts, who had restored it, could have a chance to bid on it. It is now owned by San Lorenzo, California "Ye Olde Pizza Joynt" operator, Carsten Henningsen, who has it in storage. Carsten says it will go into a new Pizza Joynt when a suitable location is found. "But the location must be right — like the No. 1 spot," he says. According to Dewey Cagle, the walking encyclopedia of west coast installations, "Henningsen knows this business as no one else!"

Syracuse's favorite theatre organist, Carleton James, reports that a standing-room-only crowd witnessed his accompaniment to a silent movie comedy program at the New York State Fairgrounds (ex-Keith's 3/11 Wurlitzer) on December 12. Laurel & Hardy and Buster Keaton films provided the merriment. Carleton has moved into a new ranch-style home, and is now collecting data and pictures for his biography to be published in THEATRE ORGAN.

When the ATOS conventioners in Seattle last July stopped at Steve's "Gay 90's" in South Tacoma for their smorgasbord lunch, they saw the makings of a fine Wurlitzer installation. The 3/8 organ is now operating, and

the display ads run in newspapers emphasize the instrument with a picture of the console backed by pipes. "The gang at Steve's welcomes you to old-fashioned fun, plus old time favorites at the mighty Wurlitzer organ — the Northwest's only variety show. Two shows Friday nite, and three on Saturday nite with can-can girls and all the gang in a nostalgic trip back to the good old days." Puget Sound Chapter: When do we come back?

Canada's "Mr. Theatre Organ," Clealan Blakely, reports from his visit to the Roberson Center in Binghamton, N.Y. on November 21, that the organ sounds vastly improved since his visits of a year ago. Lee Erwin did the honors, and his concert was described as "most enjoyable."

The Rochester Theatre Organ Society had its annual meeting on December 3. Directors elected are: Joahn Fox, Stuart Moffatt, Don Hall and Jack Fulreader. Among plans for the following months are the hoped-for installation of a 3/8 Wurlitzer in an auditorium in the city, an expanded education program and revision of the constitution and by-laws. RTOS membership enjoyed a 14% gain during 1971 and was reported at 726 family memberships.

Billy Nalle's head has been "in the clouds" between concerts and his seventh annual week in Hartford, playing Christmas music at a bank. Cause for this elation is his learning that his Project 3 album has surpassed in sales all previous theatre organ albums released by the standard commercial record firms. This includes sales of all single commercially-released albums in the stereo era which spans 17 years. Billy is getting good mileage also from his article, "Renaissance of the Theatre Organ." MUSIC JOURNAL was the third major magazine to reprint it. Incidentally Billy used waiting periods during September jury duty in New York criminal court to plan his programs for his October 22 Indianapolis Rivoli concert as well as the Nov. 6 bash at the Dick Kline studio in Frederick, Maryland. This may account for the snatches of Prisoners' Song and We're Hanging Danny Deever which are said to have haunted both concerts.

Mary Bowles reports that Dick Kline's big Wurlitzer installation in his Frederick, Md. home is nothing short of fabulous. She was in attendance with 260 others who jammed themselves into Dick's spacious abode to hear Billy Nalle. "What an installation; what a setting! Simply incredible!", she says. That's Mary's testimonial for an installation which is slated to be a focal point during the ATOS Convention in July.

It is reported that veteran radio and theatre organist Fred Feibel is still walking a foot off the ground because of his election to the ATOS Hall of Fame. Fred whose Organ Reveille radiocasts in the '30s made getting up a little less painful, has applied for ATOS membership, stating "I'm looking forward to being a member and enjoying your fine publication." The news that Fred made the Hall set former radio organist Bert Buhrman to pleasant reminiscing. Now organist/teacher at the School of the Ozarks at Point Lookout, Mo., Bert recalled the old, hectic radio and early TV days in New York; "Fred is such a nice guy. We both worked at CBS and he always volunteered to play my spots during my vacations — even to covering for those organists I was subbing for."

Our recent Harry Blair Legend kicked up more dust from veteran organists than any other recent article. The two part story prepared by organist Rose Diamond presented the tribute

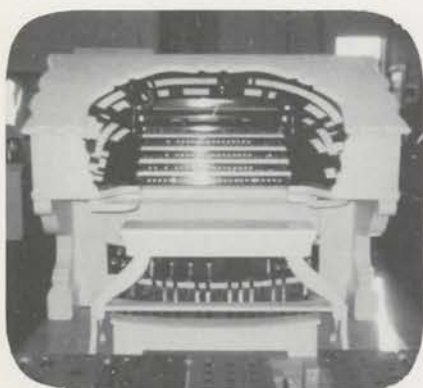


Eddie Dunstedter (caught during a tape-to-disc transfer of tunes he recorded). (Stufoto)

of a representative group of organists, more than enough to tell the basic story of two wonderful people, but Rose was disappointed in the response to her initial effort to collect information; only a few of the organists Rose contacted by mail replied. Others begged off — “too busy.” Rose, who lives in California, had no way of contacting the New Yorkers other than by pelting them with letters — until Rosa Rio volunteered to do the East Coast leg work. But the publication of the two installments got a rise from a whole raft of Blair friends Rose didn't know about. Notes have been received from Bob Mack, Fred Feibel and a phone call from Eddie Dunstedter who has some accolades to add. And, wonder of wonders, Jack Ward has dug up a photo of the Blairs. So, it looks as though we'll have another installment as soon as enough material accumulates.



For over 2½ years, the Seattle firm of Balcom & Vaughn has worked to build an authentic replica of the New York Paramount Wurlitzer console to replace the original destroyed by fire in Wichita. According to Bill Bunch in an illustrated article in the *Seattle Times* on November 11, his firm will ship the console by furniture van to Wichita. About 95% of the one-ton keydesk was made in Seattle. Manual keys were made in England, and the hand-carved and painted designs on the console will be done in Wichita. Total cost: \$50,000.



\$50,000 worth of console ready for shipment. — (Photo by H. A. Sommer)



What is promised as “one of the country's great pipe organs”, is now being installed in the Concert Hall of the Kennedy Center for the Performing Arts in Washington. The \$200,000

Aeolian-Skinner will be dedicated early in 1972 with Paul Calloway, organist at Washington Cathedral, at the console. Mrs. Catherine Filene Shouse secured the grant for the organ from the Filene Foundation of which she is a trustee. Sounds like another interesting installation to visit during the ATOS convention in July.



One would never believe it, but the well-known “Dainty Miss”, organist Helen Dell, says she has been doing “funny things lately.” She played the music for the internationally-televised Mexican boxing matches, in which she reports “the better participant emerged triumphant.” Then, she joined the “horsey set” and played for 10 performances of the International Horse Show. All this in addition to her other concerts and the marketing of her many records have kept Helen hopping.



Bob and Alice Power. Their Rodgers-with-the-mostest went through growing pains. (Stufoto)

In Camarillo, Calif., Bob Power, owner of the most elaborate (and costly) Rodgers theatre electronic organ, took stock of his instrument. True, it was the nearest replica of a theatre pipe organ extant, yet Bob had a feeling that it could be brought tonally closer to pipe sound. But who would have the knowhow? Then he recalled reading here about the opening of Lee Haggart's pipe shop in Granada Hills, and made an appointment with Lee. It was a fortunate choice because pipe doctor Lee is also an electronics engineer who was once on the Hammond design staff. Lee arrived with Harvey Heck and tackled the “Style 260” Rodgers in only two areas — sound dispersal and tuning. Lee and Harvey required only one day to create an improvement in sound quality which defies description. It was good sound before; now it's often difficult to determine that the sound



Lee Haggart in his pipe shop. He helped tone generators move closer to pipes.

is very different from the pipe original. Comparisons aside, the new sound is extremely satisfying, sometimes thrilling.

Results: Bill Thomson came by and after a few minutes workout exclaimed: “I'd sure like to broadcast this baby!” Next came Lyn Larsen: “I'd like to record it again!”

For years this publication (and especially this column) has encouraged electronic organ builders to go to the source, the original, for their patterns; to study the theatre pipe organ in order to make electronic replicas. It seems like the most natural procedure, yet very few have done it. Even examining the merchandise isn't enough; an interpreter/translator is needed. The Rodgers Co., under the enlightened guidance of then prexy Rodgers Jenkins, is one of the few which used a theatre organ as source material (the now circa 44-rank mostly Wurlitzer on the Vollum estate near Portland Oregon). The Rodgers engineers and tonal advisors developed a basically fine instrument but it took the pipe and electronic knowhow of old pro Lee Haggart to accomplish what pipe factory men call “finishing.” The Rodgers now has a “high gloss” finish in its tonal spectrum.



Remember the recent article in this magazine announcing the establishment of a library of silent movie cue music and a collection of tapes on which prominent organists and those associated with the hobby would tell their own stories. Mary Bowles, the originator of the plan, visited various parts of the western USA following the 1971 convention and wherever she stopped she broached her plan. Result: In Southern Calif. Mary's commercial was so effective that she has



Organists Rose Diamond and Arlo Hults interview one another in Arlo's garage studio for the tape library project. — (Stufoto)

organists interviewing one another, and the tapes are piling up. From the Hollywood area she has received taped interviews with Randy Sauls, Rose Diamond, Lee Haggart and Arlo Hults — and one with Eddie Dunstedter is in preparation. Stu Green has been tossing the questions for most of the interviews.

Hot Rumor Department:

Looks like Phoenix Arizona might soon be a home for ex-giants of the theatre! Bill Brown has the five manual Chicago Paradise Theatre Wurlitzer in his home, and now our underground information channels say two more big ones are to be playing in Phoenix soon. One, said to a 4/37 Wurlitzer, just might be (by the process of elimination) from the gone Brooklyn Fox. It has already been purchased and shipped. The second one is described as a 4/42 Wurlitzer. 4/42 Wurlitzer? Kick that one around for a while.

Approximately 1700 enthusiastic patrons gave a standing ovation at the Rochester, N.Y. Auditorium Theatre on November 13, when organist Dennis James, in his third appearance, this time with the Singing Hoosiers from Indiana University, presented a new approach to a theatre organ concert. The 48-voice group, led by Rochester-born Robert E. Stoll, showed new ideas in presenting old and new songs, sprinkling them with choreography, humor and organ accompaniment, all tastefully executed. While in the city, Dennis appeared on the Louise Wilson TV show.

The Kiwanis Club of West Toronto, Operators of the famed Casa Loma, has begun to utilize the ex-Shea's Toronto Theatre Wurlitzer which has

been installed in the Casa by Toronto enthusiasts. On October 28 at its weekly luncheon meeting, Horace Lapp, who played the instrument in its original location, and later when it was in Maple Leaf Gardens, presented a program in which he played the organ and told of its history.



BILL WORRAL

The newest organmag editor/publisher

His part in the debacle disturbed him deeply. Organist Bill Worrall had been instrumental in promoting over 200 subscriptions in his home area (Long Beach, Calif.) to that much-promoted midwestern organ magazine — which promptly folded, its obligations to subscribers mostly unfulfilled. So, when Bill launched his own publication, *THE ORGANIST*, in January he entered a gratis one year subscription for all persons whose subscriptions to the dead magazine he had promoted. Bill Worrall is an energetic go-getter (his stint as editor-publisher of the excellent Long Beach Professional Organists "Stars and Notes" was a personal triumph) but one with an obvious sense of responsibility. We wish him well in his venture into the national publishing field. *THE ORGANIST* promises to be complementary to rather than competitive with most existing publications. Focussed on the interests of both amateur and professional organists, its forecast lists special organ arrangements, where to buy sheet music and records, profiles of prominenti, reviews of events (countrywide), how to get music published and recorded, where organ service is available locally, organ club news and lots more. One big advantage, says Bill, is that the monthly will not represent any one special interest

group, but all of them that space will allow. The cost is \$5.00 yearly (12 issues). For further info, drop a card to *THE ORGANIST*, Box 398, Lynwood, Calif. 90262.



Lyn Larsen retiring — (Stufoto)

A few issues back we passed on a rumor that Lyn Larsen had retired from the concert field. Glad to report the rumor had no foundation; the lad was merely loafing and storing up strength and ideas for his ambitious winter series of concerts which started with a December concert at the San Diego Fox 4/32 Morton and will end with the San Gabriel, Calif. Wurlitzer dedication during the Regional Convention in February. Between the two, Lyn has booked a slew of appearances which will take him far from his Hollywood headquarters — dates with pipes in Detroit, Rochester, Syracuse and Binghamton. Guess he got tired of retirement.

It isn't often that the organ hobby world is honored by a visitor from far off New Zealand. The last time Mat Matthews' freighter docked at Long Beach Calif., it was on the night Don Baker played a concert at the L.A. Wiltern, and hobbyists met the young ship's officer at the dock and spirited him to the Wiltern. That was two years ago. Late in the fall of 1971 the wind was right and we knew Mat's ship was nearing Long Beach again — with a new load of raw tuna. This time Mat was able to catch Carol Jones' winter concert. Obviously impressed by both the music and the girl, Mat muttered, "She's a lot prettier than Don Baker!" Mat had lots of news from "way down under": Addie Aiken's 2/10 Wurlitzer (from the Embassy theatre, Wellington) has been sold and moved from Tokoroa High School to Tauranga Town Hall. Len



Carol and Mat. A pleasant visit 'up over.'
(Stufoto)

Southward owns the 260 Special (3/16 with Posthorn) removed from the Auckland Civic theatre and is prepping it for installation in a Vintage Car Museum in Wellington. And the former Kosy theatre 6-rank Wurlitzer roll player, which for so many years was John Holden's home installation, has been sold to Len Southward. Finally, the Auckland Town Hall organ, once with 52 ranks, now boasts 97 ranks. Mat promised to return next year with more goodies — and probably another load of raw tuna.

A self-addressed, stamped (8¢) large envelope mailed to Junchen Organ Co., 401 First Street, Sherrard, Illinois, 61281, will get parts seekers a list of available chests, actions, toy counters, percussions, tremors, consoles, regulators, relays and both complete sets and single pipes. Great browsing.

In Los Angeles, the Wiltern 4/37 Kimball maintenance crew arrived the after New Years to give the old giant its regular rubdown. The blower switch was pushed and in a moment there was a cacophony of ciphers. The crew traced the trouble to the relays in a chamber damaged by the February 1971 earthquake. Several days of rain around Christmas had seeped through the damaged roof and soaked 74 pneumatics to soggy uselessness. Mold was all over the ruined leather. "It looked like a penicillin factory" said LA chapter program director Bob Carson as he reached for a phone to inform Tom Hazleton that his January concert would have to be postponed — probably until May.

From Long Beach, Calif., motorcycle merchant Joe Koons reports that his new console "may not be the

best but I'll bet it's the prettiest 3-manual Wurlitzer around". He has it mounted on the remodeled platform and figures wiring it in will take about a month of spare time between cycle sales. It's a hybrid, of circa 19 ranks and Joe plans to add a piano, 16' pedal Tibia and Posthorn to round it out tonally. It's a well balanced instrument. Sounded good on the Don Thompson record.

As if he didn't already have enough to keep him ridiculously busy, Ashley Miller seems to have taken a liking to basketball. In November he spent a

couple of weeks rehearsing and taping the 4/26 Wurlitzer in Long Island University's gymnasium (the former Brooklyn Paramount) for his new Reader's Digest album, and now he has gone all the way. Every Tuesday and Saturday night, as well as the odd Thursday night, New York area organ fans will find Ashley perched high above the basketball court in Madison Square Garden getting some marvelous sounds of the Rodgers Special theatre organ as the Knicks and their opponents dribble around on the floor below. Two hours of Ashley Miller's music is a bargain for the price of any basketball game.

Closing Chord

F. Donald Miller, member of our Hall of Fame, passed away December 2, 1971. Perhaps the epitome of Theatre organists, in all of his distinguished career, no appearance could equal his performance at the Detroit Convention in 1967. See article in THEATRE ORGAN BOMBARDE, June 1968, for an interview taped by Claude Sheridan.

Don Miller's passing is especially moving because he was one of the few remaining theatre organists of long experience who kept in touch with the theatre organ world until the end. His 1967 concert for the ATOE National Convention showed that he had not retired in spirit and practice although the passing of time had taken opportunities for public performance. He was one of the few who kept up with the times. He was a religious man, deeply concerned with our moral decline, so much so that he often wrote to government officials exhorting them to help make our country decent and beautiful again. He was a modest man, gentle in his criticism of other players and never vaunting his own performances. He was not guilty of the sin of pride. He loved beautiful things — the lovely ceramics his wife created, and the beautiful organ solos he played in Detroit. He was especially happy about a solo called "Blossoms" that he played at the Broadway Strand Theatre. Using lighting effects and actors and singers he presented "Apple Blossoms" (the music of spring), "Cherry Blossoms" (the loveliness of Japan), and "Orange Blossoms" (the flowers of weddings) in one lovely specialty. It was this kind of beauty that he stood for. His

passing brings sharply to our minds the values of art, style, and dignity that we shall have to try to foster without his presence.

John Muri

I met Don shortly after he came here from Saginaw, Michigan in the mid Twenties. He played at the Broadway Capitol and I played on the opposite shift from him. I was thrilled with his ultra modern arrangements of songs of those days. He was a handsome man and very kind and considerate. I remember a little incident that stays with me. My mother had given me a small hand mirror which I took with me to all the theatres in the dressing rooms. When I left the Broadway Capitol and went to the Palms State, I left the mirror by mistake in Don's dressing room. When I went to get it, Don said "Oh Marge can't you leave it with me? It has brought me such good luck."

Don went down South to play after that and later returned to the Fisher Theatre where he performed for quite a long time. After the termination of that job he went to the Dearborn Inn and was there for several years. To my knowledge that was Don's last professional engagement. He was an Honorary member of D.T.O.C. and gave several concerts which were magnificent.

I did not see Don for quite a while before his death but corresponded with him and was greatly grieved at his passing as I know the whole music world is.

Marge Nivens

Everything Happened to Me!

In looking back over a long and varied career in show biz, I've found that invariably in reminiscing with others about the past, it's most often the humorous things that happened that evoke the greatest of nostalgic memories. I say humorous . . . some of the things that happened to me seemed almost tragic at the time. But time heals all pain, and the things that were so embarrassing at the moment have become quite funny in retrospect.

Whenever embarrassing situations are being handed out, you can always count on me to be standing around with my hand out. Oh, I don't mean such things as forgetting the "bridge" of a tune during a community song-fest, or doing a pratfall off an organ lift . . . those things happen to everybody. What I mean is . . . well, I'll let you in on a few of my whoppers!

I suppose I should have seen the handwriting on the wall, when during my very first piano recital . . . I was all of nine years of age and a first-year student . . . things came unglued! I remember my piano piece had a title something like "Rippling Brook". It was one of those compositions that was played through to a "de capo", or return to the beginning, then played through again down to a sign to the

coda, or four-bar ending. Okay? Well, I played through the piece beautifully, made my return for the repeat, and then . . . forgot how to get to the coda! By now, it's obvious to the reader that my teacher was one who insisted in everything being memorized in recital. Well, I played it all over again. And forgot how to get to the coda again. So I played it again. And again! What was intended to be a two-minute number at best, soon grew to sonata proportions . . . two minutes, then four . . . then six! Titters from the audience gradually grew in intensity, and to this day I can see my very large (and at times, formidable) teacher frantically motioning for me to finish the darn thing . . . and me looking back at her in helpless confusion. She had a voice, bless her heart, that went with her ample size, and it seemed to me the whole auditorium could hear her yelling, "That's enough! Don't start it again! Just stop . . . get off! Get off!" Finally, in desperation I thumped out a G-chord and fled the stage amidst peals of laughter. It was fortunate that my teacher had some GOOD students performing. They saved the day and the concert, and tempered, I'm sure, much of teacher's ire and frustration that would later

have been directed my way. Yes . . . I should have seen the handwriting on the wall!

When I was about fourteen, (circa 1926) after having studied theatre pipe organ for several months, a young man who played in one of our local neighborhood theatres asked me if I would like to substitute for him while he went on vacation. I had pestered and badgered the poor fellow into listening to me play in all my supreme confidence. Anyway, he said he thought I could do it okay. Me . . . I was thrilled. So the big Saturday arrived when I was to start my two-week stint. It was the two-o'clock matinee, and I proceeded to walk up the foyer and past the ticket-taker large as life itself. The scene went something like this:

Ticket-taker: "Hey you! Where's your ticket?"

Young Koury: "It's alright. I don't need . . ."

Ticket-taker: "Look, we don't allow no kids in here without tickets!"

Young Koury: "But, I'm here to play the organ."

Ticket-taker: "You can't play the organ here . . . Mel Johnson is our organist and he don't allow kids to touch it."

Young Koury: "But you don't understand. He asked me . . ."

(BY THIS TIME A LARGE CROWD OF CURIOUS BYSTANDERS HAS ASSEMBLED AND MY EMBARRASSMENT HAS SOARED LIKE AN ATLAS MISSILE TAKING OFF)

Ticket-taker: "Look kid, you'd better run along . . . you're holding up the line!"

(ENTER MANAGER OF THEATRE FROM LEFT OF LOBBY TO SEE WHAT ALL THE COMMOTION IS ABOUT)

Manager: "What seems to be the trouble?"

Ticket-taker: "This kid's trying to bust in without a ticket . . . says he wants to play the organ."

Young Koury: (WEAKLY) "But Mr. Johnson asked me to come and play for him."

Manager: (IT'S BEGINNING TO DAWN ON HIM) "You mean Mel

The following anecdotes were gleaned from an interview recently held with Rex Koury. Mr. Koury is not too well known in today's roster of theatre organists. This is due mainly to the fact that he has spent many years in the anonymous surroundings of supplying scores and themes for radio and television.

There was a time, in the 1930's, when "Rex Koury At The Console" appeared in the billing throughout the R.K.O theatre chain. Rex was billed as the "Youngest Professional Organist in the World". Having studied with Jesse Crawford, and learning well, young Mr. Koury displayed considerable talent at the theatre organ and proved to be a big attraction.

With the demise of theatre playing dates, he became involved in radio scoring, which proved to be a permanent livelihood. His best known composition is the "Gunsmoke" Theme. This music has been used every week on the air for seventeen years. (See record review - T.O. October 1971)

Rex Koury's theatre organ stylings are an authentic reminder of the halcyon days of R.K.O., Loews, Paramount, and Fox. Here he relates some of his early experiences.

asked *you* to play for him during his vacation?"

Young Koury: "Yes Sir."

Manager: (LOOKING AT YOUNG KOURY RESPLENDENT IN POWDER-BLUE KASHMIR SWEATER, AND KNEE-SOCKS) "You mean you can really *play* that thing? How old are you, Son?"

Young Koury: "Fourteen, Sir."

Manager: "well . . . okay. You go on down to the pit, but be sure you play *real soft* until I get a chance to listen to you!"

Well, I guess I must have turned in a satisfactory performance after all. Four years later this same theatre manager, a wonderful man by the name of Harry Black, was to give me my first crack at the "big time" and a four-year contract with Radio-Keith-Orpheum Theatres in the east.

Then there was the time several years later and after sound movies had taken over, that two big-wigs from the RKO music department in New York City came to the theatre where I was then playing. They were there to listen to my solo spot. It seems there was an opening for a solo organist in one of RKO's top movie palaces and I was being considered. Came the show, and my big opportunity! I had selected that week to play Rachmaninoff's popular "Prelude In C-Sharp Minor" . . . generally conceded to be quite difficult to perform smoothly on the organ. The "Mighty Wurlitzer" ascended silently while a film-clip projected on the screen explained all this to a packed house. With full organ, I then commenced . . . "A", "G-sharp", and down to low "C-sharp". And there it was! My audition consisted of *three notes*, all played in the pedal! What happened? You guessed it. The heavy open Tuba low "C-sharp" ciphered, drowning out each and every attempt to proceed! Ah, me . . . nothing to do but push the "down" button and sink unhappily into the bowels of the pit. To make matters even worse, the show could not proceed until someone succeeded in yanking the pipe . . . a matter that seemed to take hours! Probably only took three or four minutes, but it seemed an eternity. Well, that was that. No . . . I didn't get the job even though the "brass" was enveigled into staying through the next show. An odd thing . . . in chatting with one of my first theatre organ teachers, a wonderful player by the name of Bill Meeder, he told me

that the same exact thing had happened to him some time before. However, he was luckier than I . . . he wasn't auditioning!

Fortunately, I wasn't always the butt-end of fate's whimsies. The following episode occurred while I was playing an engagement at the world-famous Roxy in New York. It happened to someone else for a change. However, I still awaken occasionally with the "cold shudders". A week or so previous, some of the musicians in the huge Roxy orchestra had attended a show featuring the frantic "Frank & Milt Britton Band". This was a zany group that squirted Seltzer bottles, clubbed each other over the head with rolled-up newspaper bats, broke fiddles to bits, and generally indulged in all sorts of musical (and unmusical) mayhem. But hilarious! Well, that's where the idea was born. The concertmaster of the Roxy orchestra at that time, who shall now remain nameless, was a most vocal and vociferous individual, particularly when it came to discussions of a political nature. Now it happened that this talented gentleman had recently come into possession of an extremely valuable old Italian violin, an acquisition that had set him back some \$3,000! It was his pride and joy, and I'm sure he valued it more than life itself. Well, as anyone who has worked with string musicians knows, it is the habit of most violinists to set their bows and violins down on their chairs while taking a break. The "fiddlers" at the Roxy were no exception. That is . . . all but one. That concertmaster wasn't going to leave his priceless treasure where anyone could touch it. For days other string players kept up a constant kidding and chiding over his extreme precautions. After all they also had valuable fiddles. *They* weren't afraid to leave them on their chairs. After all, the orchestra pit *was* in the basement. What could happen?

So the day inevitably came. Against his own better judgement, I'm sure, when the pit had descended for a twenty-minute break, our friend very carefully placed bow and violin on his chair like all the others, and returned to the unfinished poker game that would continue until the warning buzzer sounded. In a most fiendish and subtle manner our concertmaster was carefully drawn into a complex discussion of things political, which heated debate continued as the orchestra filed

back onto the platform. Then it happened! Standing in front of their seats and still arguing away, one of the musicians unthinkingly sat down on the concertmaster's seat! A loud "crunch" . . . complete and stunned silence . . . then a wail of despair from the stricken owner that could be heard all the way back to the fourth balcony! Well, you guessed it. The practical (?) jokers had purchased one of Frank and Milt Britton's break-away \$2.00 fiddles and exchanged instruments while our friend was absent. His fine violin had been carefully placed in its case and stored under his chair. Needless to say, we played two or three shows that day before our good concertmaster's hands stopped shaking enough to allow him to continue in his official capacity!

I must tell you about a letter I received back in 1941, while I was solo organist for the National Broadcasting company in Hollywood, Studio H boasted a very nice three-manual theatre-style pipe organ which my old friend, Paul Carson, had designed and installed. NBC in those good ol' radio days maintained two separate networks . . . the Red, which covered about one-half of the nation, and the Blue Network (soon to become the American Broadcasting Company) which covered the remainder of the country. As part of my duties I played daily broadcasts over both networks on this fine organ. On the Red, I played under my own name . . . Rex Koury. On the Blue, I went by the moniker of Roy St. George. I suppose to some extent I cheated. Because of the limitations of time I usually played many of the same arrangements under both names and on both networks. Same style . . . same registration . . . everything. So it was all the more remarkable when one day I received the following communication from a fan:

"Dear Mr. Koury:

I enjoyed your fine organ music over our local Red network station at 10:00 P.M. last tuesday evening. I listen to your music regularly and think your selections are great and style is terrific. We also listen occasionally to that other fellow, Roy St. George on NBC from Hollywood, but he can't play nearly as well as you . . ."

Then there was the time during my sojourn as organist at ABC when I was assigned to do the music for a radio drama called "*The Amazing Mr.*

Malone". I was assisted at the Hammond organ by a small group of musicians who helped provide the background music, cues and bridges. One day in the midst of dress rehearsal, the organ suddenly quit, billows of smoke began pouring out of the Leslie speaker, and "you-know-who" jumped off the organ bench as though struck from behind with a poisoned arrow! After considerable coaxing on the part of the director from the booth I was finally persuaded to turn on the organ and try again. I did. I played a few bars more . . . and then, another mild explosion and more smoke pouring out from the organ console! Well, that was it. I threw up my hands. "You'd better get another organ moved in here fast", I said, "This thing will never play again!" At that, everyone in the studio burst into gales of laughter. The joke was on me. The sound engineers had very carefully strung hair-thin electric wires all the way around the studio from the sound-effects truck to the organ, and on a cue from the booth had set off smoke-bombs in the organ and speaker. Verrrry funny! But you see, what nobody in the studio that day could have possibly known . . . I had sold that Hammond and Leslie speaker to NBC the week before! I had good and sufficient reason to be "shook"!

Different composers work in different ways. In composing the initial score for a new radio or TV series it was always my custom to write all the background and cue music first, leaving the "theme" until last. Since this is the most important musical element, I prefer to tackle it after all the rest is out of the way. By that time, I've established the "feel" of the aggregate and have had time to think about, and mold the ideas I would incorporate into the theme. One morning shortly after CBS had engaged me to supply the music for a new series called, "GUNSMOKE", and I had completed all the new background scoring the night before, it suddenly dawned on me that I had yet to compose the theme! Now, the time was about 9:00 A.M. and all the manuscript had to be delivered to the copyists by 10:00. I still had a half-hour drive into town, and I hadn't written the theme. I hadn't even finished dressing for the day! In desperation I grabbed a pencil, some manuscript paper, a magazine for support, ran into the bathroom and proceeded to write the now-famous

Calling All Theatre Organists!

professional and non-professional

President Rice has appointed a committee to investigate a way in which ATOS national headquarters can establish a directory of all persons capable of performing full length, or spot type theatre pipe organ concerts. The committee is pursuing the idea of a pamphlet type brochure. As presently planned, it would devote one full page to each performer. Layout would include a wallet size picture, biographical information, promotion material (if available), and address of artist or artist's manager. Performance costs would be included also, at the artist's request.

This is a suggested layout, and it could be modified according to the desires of each artist. Page size would be approximately 5 x 8 inches. Depending upon the response, pages would probably cost about \$15. Only full pages would be sold. A copy of each brochure would be sent free to each chapter's program chairman, and

would be available at slight cost to any other interested parties. It could be updated annually.

A primary objective of this booklet would be to help chapters and artists locate one another quickly and easily. It is also directed to help locate non-professional performers who would make their services available for short performances at chapter meetings for considerably less cost than a paid professional concert.

At this point, committee is primarily interested in reactions to the idea, and we urge all performers to write to us before April 1, 1972 and advise whether or not they will consider purchasing a page. If response is too small, the idea necessarily will be shelved for now. Please address all letters to: Mike Foley, Chairman, Concert Circuit Committee, ATOS, P.O. Box 66, Buckland Station, Manchester, Connecticut 06040. □

Wyoming Charters T.O. Club

The theatre industry trade magazine *BOXOFFICE* of August 2, 1971 carried a story concerning the formation of the Cowboy Theatre Organ and

"*Gunsmoke Theme*" while sitting on the "john". You know . . . it took all of ten minutes!

Well, that was eighteen years ago and still the great show goes on. I suppose I've written several suitcases full of original composition in my lifetime, but is is ironic in a way, that this particular bit of music should turn out to be my most successful, and lucrative, piece of writing. It has been heard continuously on CBS' most popular TV drama since its inception. It has been recorded by over twenty different recording artists on as many labels . . . from the rather obscure "Broome Brothers" in Nashville . . . by the Lawrence Welk aggregation . . . and up to the great Arthur Fiedler and the Boston Pops. It has earned this writer over \$100,000 in royalties alone! Yes . . . I have many times thought about moving my desk into the bathroom. I may do it yet! □

Film Society, chartered in the State of Wyoming.

ATOS members are prominent in this organization, including Edwin Pegram of Bozeman, Montana, Hal Pearl of Chicago as Vice President, Dr. E. J. Mullins of Cody, Wyoming as Secretary-Treasurer, and Dr. Arthur Movius, member of the Board of Directors. A recent meeting was held at the home of Dr. Movius, Billings, Montana. The Movius home contains a beautifully installed Robert Morton organ.

Mr. Pegram managed the Ellen Theatre, Bozeman, for 30 years. He is an accomplished organist and released an album on the Concert label called "On Wings of Love". This was recorded on the Ellen Theatre Wurlitzer.

Hal Pearl is well known to everyone who has seen "*The Toy That Grew Up*" on T.V. He has been the organist for both Republican and Democratic Party Conventions. Hal was also pictured in the nostalgia issue of *LIFE* magazine, February 18th, 1971. This coverage showed him at the Oriental Theatre, Chicago. □

Snippets from England

TONY BERNARD SMITH

A man much envied by the British theatre organ fraternity is *Gerald Carrington*. Why? He is both mine host of a good old English pub and also the owner of a fine Compton instrument.

Which is not quite so surprising when you know that he has spent



Gerald Carrington, amid the works of the Pavilion, Hoddesdon, Christie.

much of his life as an organ builder — and much of that for the firm of Comptons. He's still active in that field, too, as well pulling pints behind the bar of the Plough, Great Munden, in Hertfordshire. That's where he has installed the 3/9 plus Melotone and piano from the Gaumont, Finchley, adding two ranks in the process.

An acoustically designed lounge houses the console and audience and two large chambers were built for the pipes. Every weekend the serious drinkers are augmented by the organ buffs who come to listen to resident and guest performers.

Recently, *Gerald* was able to help some enthusiasts who restored the lovely little Christie 3/6 in nearby Hoddesdon and a firm of which he is managing director have rebuilt a three-decker Compton in the church of St. Andrew, Chorleywood. This ex-theatre job has been put in with all traps and effects.

"It has been a very great success," he says. Which is useful to note at a time when many theatre jobs are getting new homes in churches.

He proffers a technical distinction between church and theatre organs in

general: "Generally speaking, it is in the voicing of the pipes. Whereas a theatre was always very dead — no reverberation, no echo — it required a much higher wind pressure, a much louder sound to compensate for this deadness. Mechanically they are very similar and, in fact, companies who built church organs before the war learnt an awful lot from theatre organs. Whereas a church organ would be used for maybe a couple of hours on Sunday a theatre organ could possibly be switched on in the morning and the blower would run . . ."

Would he recommend clergy to buy ex-theatre organs for their churches? "Nothing wrong with that at all."

One of his jobs in hand is the rebuilding of the four-manual Compton from the Odeon, Southend. This had the distinction of being the only Compton with both Melotone and patent solo cello (mechanically bowed and electrically amplified). With basic ranks enlarged from 10 to 12, and minus, a few of the extras, this is to go into a small concert hall being specially built for it by farmer Peter Palmer, of Huntingdon.

Organ builder *Ron Curtis* has also won fame as a performer and in his own gloriously titled Paramount Organ Works in Bolton he's now built himself a fine set of whistles. It's a four-decker with 10 ranks and is mainly the Compton from the Paramount, Liverpool. The Tibia, though, is a Wurlitzer one from the Gaumont, Preston and various bits and pieces join the ensemble from other sources.

Ron has been arranging some recitals since the organ was opened earlier this year. One performer — it was his first British concert date since a tour of Australia — was *Andrew Fenner*.

Now *Andy* is noted among his friends and colleagues as a bit of a perfectionist, but he described *Ron's* re-creation to me as "an incredibly excellent job".

"The lift (elevator) operating was silent and as safe as houses," he told me. "Spotlights changing colour, plus the sound from so big an organ which was massive without offending the ear.

"The first time I can say this — I've

always disapproved of the end noises — but *Ron* has done a superb job of showing the biggest organ can be successfully shifted into a house."



STACCATO SNIPPETS — High-class preservation job is indicated by the news that organist *Roy Bingham* has gained zoning permission to modify four Elizabethan cottages in the heart of England so that he can install his own Wurlitzer . . . Local enthusiasts have reached agreement with the management of the Astoria, Corstorphine, in Scotland. Theatre boasts a unique Ingram 2/4 and the local boys have agreed to patch it up as best they can in return for promise of first option if the building should close and the organ be for sale . . . Here's a small sensation — an organ going into a theatre! The management of the Regal, Henley-on-Thames, have completed arrangements for the Compton 3/7 of the Regal, Tunbridge Wells, to be transplanted. With luck it will sing again by Christmas. "Let's hope we can set the trend," says manager Gordern Mintern who is — you've guessed? — also an organ buff first class . . . Many instruments in Granada circuit houses have been sold recently but I hear the famous Granada, Tooting, Wurlitzer 4/14 is being kept playable through "grafts" from the nearby Granada, Woolwich . . . Among the many European theatres slated for twinning is the Rembrandt, Utrecht. The house boasts a Standaard 2/5 and there are hopes that this will be retained, playing only in the 775-seater lower auditorium . . . Seeking all the long-lost treasures, my Dutch friends have now discovered the Standaard 2/5 from the Rialto, Tilburg (now demolished). It's in a local penitentiary's chapel and played by a farmer's wife who has gained some reputation among the convicts for her use of the traps and effects . . . Nostalgic volume tentatively titled *The Mighty Organ* is now being penned by *Geoffrey Wyatt* who is currently seeking out all the old photos he can find . . . Sign of the times? The famous Odeon, Leicester-square London, now displays a billboard to announce that *Gerald Shaw* plays there daily. □



Letters to the Editor concerning all aspects of the theatre organ hobby are encouraged. Send them to the editor concerned. Unless it's stated clearly on the letter "not for publication," the editors feel free to reproduce it, in whole or part.

Address: P.O. Box 2329
Livonia, Michigan 48150

Dear Sir:

I was pleased to see mention of my old friend and fellow-Compton worker, Leslie E. A. Bourn, in December's "Vox Pops" column.

However, unless Mr. Bourn was doing it in secret, other than an organ for his own home, he was not a pipe organ designer for Compton.

Bourn is the inventor of Compton's famous electro-static "plug-in" and, in my opinion, the most brilliant electronic organ designer in the world. In the late 20's and early 30's, Bourn held English Patents and some American Patents on every system of electronic design — long before anyone else visualized the many possibilities of electronic generation of organ sounds. So — let's give credit where credit is due.

Cordially,
Orrin A. Gustafson

Mr. Editor:

Lest any historian read Lloyd Klos's page 17 reference to the Buffalo-Niagara Falls High Speed Line, it was the other Buffalo-Lockport interurban which bounded the Wurlitzer plant; and I wonder how many organs were shipped out over the interurban railway which held a 999-year lease on the ERIE??? The New York Central had a line nearby, true; and the station name "Wurlitzer" was doubtless a tribute to a freight customer.

Patriarchal Editor Freeman Hubbard of *Railroad Magazine* has been forced to note the overlap in hobbies as railfans are organ buffs and vice versa, as illustrated by that British rail-and-TO disc, by E. J. Quinby's eulogy to

late ATOS Wickersham, by the dual hobbies of Alden Miller, etc. Unfortunately some members of each clan are jealous of their one-hobby status!

John Muri may be 99% right as to lack of promoting organists against pit orchestras, but that wasn't true in Buffalo. The 1926 *Buffalo* advertised its resident organists (Henry Murtagh and Herbie Koch) about as fully as its resident conductors (Herbert Straub and Lou Breese); the defunct *Lafayette*, usually band-less, certainly plugged C Sharpe Minor when he came; and the demolished *Great Lakes* certainly made the most of local Carl Coleman, including live programs played into the WKEN city studio upstairs.

Wm. C. Kessel
Hamburg, N.Y.

Dear Sir:

Huzzah for Stanley Hightower and his letter in the current issue. I have been feeling that maybe I was all alone in my distaste for all these cute ideas, and even more so, my distaste for cute or gushy writing. I think, for instance, of the thoroughly horrid article in the February issue, ostensibly written in the first person by the organ itself. I have seen this sort of thing done by parents in home movies of their babies, but this is the first time I have seen an organ personified and I do hope it is the last.

My reaction to it, in fact, was well described by the late Alexander Woollcott who said "tonstant weader fwowed up."

Can't the editor of this magazine . . . Simply tell your contributors to "tell it like it is" and forget the fancy writing, and cute ideas?

Now, after the brickbats, some bouquets. Compliments to Bill Exner for the Orgoblo story in the August issue. And huzzah to Judd Walton and Jack Bethards for the article on higher standards of installation in the October issue. These articles contain useful information, not gush, and they don't need fancy writing to make their point. This is how the whole magazine should be . . .

John S. Carroll

Dear Editor:

The current issue of THEATRE ORGAN really brought back memories to me when THE HARRY BLAIR LEGEND caught my eye. I never met Mr. Blair but through a combination of circumstances his influence could

have altered the course of my life considerably, I think. In our part of the country there were few theatre organs and fewer big name theatre organists. While visiting my aunt in Flushing, Long Island, I visited the Keith theatre there and through her influence got to take some lessons from the long time organist there. This organist was the same Bernie Cowham mentioned in the Blair article. This was in 1934. Every summer I would visit my aunt and get pointers from Bernie. In 1937 I entered Baylor University to begin my freshman organ studies. TWO DAYS after I registered I received a letter from Bernie saying there was an opening at Duke Univ. theatre for an organist to play their 3/10 Wurlitzer. He added that they used his slides and that if I was interested I should write and tell them HARRY BLAIR told me to write. (Bernie was marketing slides through Shapiro-Bernstein and Harry Blair was with that firm at the time. I did write Mr. Upchurch at Quadrangle Pictures, Duke Univ. and, it seemed, would have had the job as one of the last chances to play a theatre organ with song slides but my parents thought it best to stay at Baylor and pursue my music studies. (The Duke job was not connected with the music school or Chapel organ job in any way and I was already enrolled at Baylor Music school). I am, therefore, indirectly indebted to Mr. Blair for a once in a lifetime chance and I never even had the opportunity of meeting him!

I am now a teacher at Tyler Junior College and avidly reading every word in THEATRE ORGAN. Other names in the Blair article bring back memories. Through Bernie Cowham I met many organists who were using his slides. Arlo Hults, then playing at the 86th St. theatre, Leo Weber at the 58th St. and Johnny Winters at Loew's Valencia in Jamaica, L. I. One of



Bernie's best ideas was to take each week's news and write complete parodies for sing-alongs. To my knowledge, he was the only featured organist at Keith's in Flushing. He came there from Wisconsin and was the last regular organist there. His work in Flushing began in 1928, I think, until health forced his retirement in the 40's. He died in 1949. Once, in 1939, I mentioned I wanted to buy a Howard organ seat and asked him for advice where to look for one. His answer was "I don't know where you can get one, but I'll will you mine when I decide to bump off this earthly planet." In the summer of 1949, I received a letter from an attorney informing me I had been willed "one Howard organ seat from the estate of Bernard Cowham." The seat is still here and I'm hoping some day to have something besides a Hammond so that I may put it to proper use.

Thanks for helping bring back memories!

Sincerely,
Lawrence Birdsong, Jr.

To The Editor

It appears to me that Mr. Hightower's letter (letters to editor, Dec. 1971) covers three points. I should like to comment upon each one but not necessarily in the order presented by him. First, he condemns outdoor organ installations, particularly the Ensele's "Alice". The attack is not justified. For several years I have maintained the large Austin at the Bohemian Grove in Northern California. This organ has been played with great success for the past 51 years. It is in first class condition and has never had a major re-build. It withstands very difficult winters amid a redwood forest at the edge of the Russian River. It is completely satisfying tonally, considering the intent of its specification. It speaks directly into open air . . . the most perfect "studio" possible. After all, there can be no "room sound" outdoors! The tone carries well and there are no resonant frequencies. All in all, despite what one might assume, this outdoor organ is a most valid instrument. Outdoor organs can be good and from personal observation I can state that "Alice", when finished should be another excellent example. The chambers are NOT shacks. They are very well constructed — much better

done than many indoor theatre organ installations. The instrument has excellent balance and carries well considering that tonal regulation has just begun. One interesting note is that the "woods" seem to improve effectiveness of the swell shades and help dissipate unwanted static noise. This organ will be worth hearing, Mr. Hightower.

Second, Hightower criticizes the style in which the article is written. I disagree with his basic thesis. THEATRE ORGAN has a fairly wide readership among wives, casually interested enthusiasts and other non-technical people. To many of them it is interesting from time to time to read a general interest article, such as Doris Ensele's, written in a light manner. It provides a way for these people to share some of the interests of the more serious hobbyists. Certainly, this type of article should not take the place of "deeper" pieces, but once in a while it provides a good change of pace.

Third, and most important, is Mr. Hightower's plea for high standards in the content of THEATRE ORGAN. With this I fully agree. In general, a

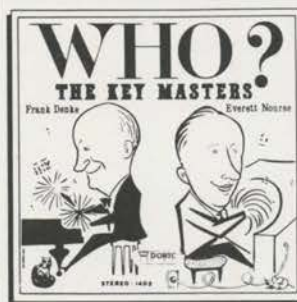
good job is done in this regard; however, once in a while below standard material does appear. I think that our friend from Memphis misdirected his comments. The article on page 40 of the August, 1971 issue (right across the page from "Alice") is a much better (worse!) example. I refer to the type of article which describes and often praises the most amateurish efforts of organ hobbyists. Incorrect and misleading terminology is used, improper procedures are often given credibility by appearing in print, a few days spent in cleaning, trouble shooting and rough tuning is many times overly dignified by the title "rebuild", gross errors in care of organ components are often glossed over with a laugh. The efforts of enthusiastic hobbyists deserve credit if the work accomplished improves the condition of "needy" instruments. However, let's not print in THEATRE ORGAN material that could give people, especially those new to the hobby, the impression that amateurish workmanship is applauded by ATOS. The article, "High School Organ Speaks Again" does no service to Dan Tenerowicz, who I am sure deserves kudos for his hard work.



DORIC STEREO 1401 PIPIN' HOT FROM THE CAP'N'S GALLEY

Vic Hammett, 3/12 Wurlitzer from the Seattle Fifth Avenue Theater as installed in the Redwood City, California restaurant.

Fantasy Stereo 8396—
GANGBUSTERS & LOLLIPOPS
Bill Langford at the Warfield Wurlitzer, San Francisco as installed at Ye Olde Pizza Joynt, San Lorenzo, Calif.



DORIC STEREO 1402 WHO? THE KEY MASTERS

Frank Denke, piano and Everett Nourse, Rodgers electronic organ.

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One would hope that the work was done more expertly than the article, with its strange terminology, would indicate. To sum up, the Ensele article covers the trials and tribulations of the organ hobby in a light fashion, but it does project the feeling that the owners are trying for professional results. However, the other article projects the feeling that any organ work is good organ work. (For example, "The Oboe was more 'oboeized' while the Diapason (swell) was increased in volume", would make any experienced organ man shudder at the thought of hundreds of amateur organ builders out "oboe-izing" and worse!)

A closing thought. Perhaps it would be a good idea for material to be more thoroughly screened before publication in THEATRE ORGAN to be sure that statements which might encourage below standard organ work are not given a "stamp of approval" by appearing in these pages.

Sincerely,
Jack Bethards

Editors:

While I hate to criticize anything that is said or done by as competent and as dedicated a man as Allen Miller, I am disturbed by the lack of reservation with which he recommends electronic aids for "Painless Tuning."

Although I'm sure he knows better, his article implies agreement with the popular misconception that if the *fundamental* frequency of a musical note is in tune, then the note will sound right with other similarly "in tune" notes. This is seldom true, except for electronic instruments. Normally, problems arise because of inharmonicity, a situation wherein a second harmonic, for example, is somewhat higher in frequency than exactly twice its corresponding fundamental frequency. If out-of-tune upper harmonics are of sufficient loudness (which is frequently the case), beats between them will be faster and more offensive than the negligibly slow beats between the fundamentals. Thus, other than for temperament tuning, it is usually desirable to tune the upper harmonics, if present, rather than the fundamentals.

Inharmonicity can best be demonstrated with a piano (perhaps the worst offender) and a strobe-type tuner. If a string is tuned so that the octave band corresponding to that

note is stationary, higher octave band patterns can simultaneously be observed moving in the "sharp" direction; the higher the octave, the faster the motion. Since one or more of these "inharmonic" harmonics is going to be of primary importance in tuning, it does little good to filter them out (a piano which is "perfectly" in tune will have a scale of fundamental frequencies which is "compressed" from the theoretical scale on either side of the temperament octave).

Inharmonicity with regard to vibrating strings does not show up in most physics books because, for reasons of simplified mathematical analysis, the string is assumed to have complete flexibility. A piano string, on the other hand, is quite rigid, and it is this rigidity in the vicinity of the bridges which produces inharmonicity.

Similar inharmonic characteristics can be observed in organ pipes (although to a considerably lesser degree) for reasons known in acoustical and electro-magnetic propagation theory as "fringe effects." This has to do with the manner in which the acoustical impedance of the organ pipe is terminated at the pipe's extremities, and is one of many distinguishing differences between pipes and plug-ins. This type of inharmonicity is worst with large-scale pipes, but luckily the loudness of the harmonics which are affected generally decreases with increasing scale. A thin-scale string pipe, for instance, is rich in harmonics but, because of its thin scale, there is almost no inharmonicity. For this reason it is always advisable to use such a string rank to set a temperament (which may be done quite easily with any electronic tuning aid), and then use this rank as a reference to tune the remainder of the organ. Because of the string's rich harmonic content, it is usually possible to octave-tune the entire balance of the string rank using a single octave temperament as a reference, and thus avoid the compounding of errors which is mentioned. Ranks of pipes physically adjacent to the string should be tuned from the string pipe at least an octave below the pipe being tuned in order to avoid "pulling" the string away from its original frequency.

The piano experiment suggested above should adequately demonstrate some of the major drawbacks involved with strobe-type tuners when used to tune instruments (or ranks) displaying

a high degree of inharmonicity. Audible-type tuners with clarinet tones, on the other hand, are nearly as rich in harmonics as string pipes, and as such are much more useful for putting all the significant harmonics into proper perspective.

One last comment concerns a technicality involved with using an earphone in connection with an audible-type tuner in order to amplify the tuner's sound. Neurologically, it is almost impossible for a beat to be produced "inside the head." Two sounds, in order to beat against one another, must be algebraically added either acoustically or electronically *before* they reach the eardrum; the brain is incapable of performing this addition. This can be demonstrated by hooking a pair of tight-fitting stereo headphones to two independent audio oscillators, and then trying to tune one oscillator to the other by "zero beating" it. Removing the headphones and positioning one ear between the two phones will make a much easier job of it. The procedure described in the article will work, however, providing that the acoustical path from the earphone to the ear canal is *not* sealed tightly enough to exclude the sound from the pipe being tuned; i.e., sound from both the tuner and the pipe must be allowed to strike the *same* eardrum simultaneously.

While many of these comments are perhaps beyond the normal technical scope of our magazine, I feel that at least a superficial exposure to them is almost essential if the amateur tuner is to avoid unnecessary frustration and disappointment. To neglect the mention of such things allows the reader to assume that they don't exist — or worse, to inductively "formulate" erroneous theories in order to explain the trouble he experiences in tuning.

William P. Zabel
Fort Wayne, Indiana



AT THE ATOS
NATIONAL CONVENTION
JULY 10 thru 14, 1972
WASHINGTON, D. C.

**NUGGETS
from the
GOLDEN
DAYS**



Prospected by Lloyd E. Klos

Once again, Jason and I have come up with some nuggets relative to the lady organists in the good old days, thereby saluting all the hard-working gals of the ATOS. References were American Organist (AO), Diapason (D), Jacobs (J) and Melody (M) magazines.

Jan. 1926 (M) IDA CLARK is serving as relief organist at the Tivoli and Ambassador theatres in Washington, D. C.

Feb. 1926 (M) FLORENCE RILEY is playing in both the Grand Theatre and new Lexington Theatre in Roseville, Ohio.

Mar. 1926 (M) VIOLA HUMPHREY is at the 2-manual Wood organ in the Majestic Theatre in Dallas, Oregon.

Mar. 1926 (M) MADELYN HALL presides at the Wurlitzer in the Princess Theatre in Washington, D. C.

Mar. 1926 (M) LYLAM CASTERLINE is playing the Estey in the Char-Bell Theatre in Plymouth, Ind. As a substitute organist, she has played Hope-Jones, Kimball, Wurlitzer and Smith organs.

Apr. 1926 (M) Mrs. ED F. SMITH is at the Estey in the Char-Bell Theatre in Rochester, Indiana.

Apr. 1926 (M) ELLA McBRIDE is at the Hilgreen-Lane organ in the Temple Theatre in Lorain, Ohio.

Apr. 1926 (M) GLADYS BEAVER BAKER plays the Wurlitzer in the Rourke Theatre in La Junta, Colorado.

July 1926 (M) MARGARET GRAY is at the Capitol Theatre in Vancouver, B. C. She is the only woman organist in that city.

Feb. 1927 (AO) ELSIE E. GARNER is playing the 3-manual Geneva in the Lorraine Theatre in Hoopston, Ill.

Feb. 1927 (AO) GRACE CLARK and RALPH WALDO EMERSON recently played, by remote control, a duet on two Barton organs, over WLS. One instrument is in the Barton School and the other is in the Hotel Sherman.

Mar. 1928 (J) Two American organists are playing in Paris theatres. MISS FRENCH is at the Wurlitzer in the Madelon, and VIOLA MAYER plays at the Paramount in the French capital.

Mar. 1928 (J) VERA KITCHENER gave a fine demonstration on the small but effective three-manual Moller recently on Loew's New York roof.

Mar. 1928 (J) FLORENCE BLUM is acting as guest organist of the Reid Circuit in New Jersey.

Mar. 1928 (J) EMILY FARR and DAISY GRAAG are alternating at the Wurlitzer in Tacoma's Broadway Theatre.

Mar. 1928 (AO) ELLEN FULTON is broadcasting from the Chamber of Commerce over WQAN in Scranton, Pa.

May 1928 (D) A Barton organ has been installed in the studio of WTMJ, the Milwaukee Journal station. MARGARET STARR and ARNOLD KRUEGER are staff organists.

Oct. 1927 (J) At the Keith-Albee Theatre in New York, GERTRUDE DOWD presides at the 3-manual Wurlitzer.

Nov. 1928 (Local press) Organist JEAN WEINER is broadcasting daily over WPG in Atlantic City.

Aug. 1929 (D) The six-manual Barton organ in the Chicago Stadium was opened on August 1, with RALPH WALDO EMERSON at the console, assisted by his wife, organist ELSIE MAY LOOK EMERSON. Cost of the organ is \$250,000, and it has a 100-horsepower blower. The console weighs 7½ tons and has 828 stop keys.

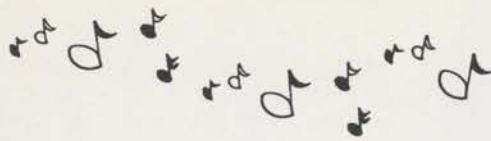
Jan. 1930 (D) EDITH LANG has been retained as solo organist at the Exeter Street Theatre in Boston, playing a spotlight solo, newsreel, coming events, and three numbers during intermission. The organ-playing receives hearty applause, appreciated as a change from the Vitaphone.

GOLD DUST: 2/25 MR. & MRS. JESSE CRAWFORD at the Chicago Theatre . . . 1/26 VIOLA F. KLAISS, Palace in Phila.; GERTRUDE KREISELMAN, Savoy, MARIBEL LINDSEY, York and PEARL HAUER, Home theatres in Washington . . . 2/26 HAZEL RUSSELL at the Bartola in

the Lowell Theatre, Little Falls, Minn.; CELESTE WARD, Strand in Green Bay, Wis.; MRS. FRANK HAYDEN, Rapidex in Alexandria, La.; ETHEL V. OLSON, State in Duluth, Minn.; MAUDE K. ROSENBERRY, 4th Street Theatre, Easton, Pa.; BLANCHE WARNKEN, Grand in Grand Forks, N. Dak.; JEAN COCKSDYCHE, Strand in Seaside, Ore.; MISS B. GOLDBERG, Fairyland in Cleveland; IRENE JUNO, Takoma and EMILY THOMPSON, Central in Washington . . . 3/26 ADELE V. SULLIVAN, Longmont (Colo.) Theatre; MARY AKIN, Royal in Sioux Falls, S. Dak.; MARY TAYLOR, Olympic in Wichita Falls, Tex.; LOUISE PRYOR, State in Eureka, Cal.; MARGARET LIBBY, Avenue Grand, Washington . . . 4/26 CECELIA O'DEA, Central in Washington; MARY CARNES, Home Theatre in Alexandria, Va.; MILDRED LALONE, Liberty in Herkimer, N.Y.; GLADYS BYERLY, Garrick and MARIE D. SCOTT, Zelda in Duluth, Minn.; ALMA OSTERMAN, Harris Ritz in Pittsburgh . . . 5/26 LILLIE MAE KENT, Palace in Wichita Falls, Tex.; JESSIE SAMS BAKER, Columbia in Portland, Ore.; VIOLA K. LEE, America in Denver; NELL PAXTON, Metropolitan, Washington . . . 7/26 GRACE FISHER, Belvedere in Cumberland, Md.; MARIBEL LINDSEY, Ambassador, Washington . . . 8/26 MARTHA LEE, Crandall's Strand in Cumberland, Md.; EDDIE SELLEN & GRACE NORLING, F&D, Oakland; LAURA B. LUKE, Ritz, Spokane; MRS. WATKINS, Colony and RUTH FARMER, Takoma Park, Washington; JOHN MITCHELL & FLO GILBERT at the 3-manual Kimball, Stahl Theatre, Pittsburgh; JANE CLARK, Camera-phone in E. Liberty, Pa.; ALMA OSTERMAN, Ritz, and IRENE MADONNA, Capitol, Pittsburgh . . . 9/26 MINNETTE LEA at the Sun Theatre Wurli in L.A.; RUTH MASE at the 2-manual Wurli in the Valley Theatre, Lansford, Pa.; EFFIE DREXILIUS GABLE, People's in Pittsburgh; AMMOURETTE MILLER, Chevy Chase in Washington; ELIZABETH SCOTT, Liberty in Benton Harbor, Mich.; AVELYN M. KERR, Mirth in Milwaukee; NAIMO GERGER, Walnut in Vicksburg, Miss . . . 10/26 IRENE JUNO at the Earle and NELL PAXTON at the Metropolitan, Washington.

That should do it until next time. So long, sourdoughs!

LLOYD & JASON



CHAPTER NOTES

CENTRAL OHIO

The Central Ohio Theatre Organ Society (COTOS) is still actively working on the restoration of the Wurlitzer 3/15 that was removed from the RKO Palace in Columbus a couple of years ago and is temporarily stored in a warehouse. Much of the re-leathering has been done, the console refinished and the manuals restored to their original beauty. Several prospective sites are being investigated for installation of the beast.

Our annual Christmas party was held in the Ohio Theatre with open console at the Mighty Morton 4/20. This fabulous instrument has been in mint condition now for several years, thanks to the ATOS.

COTOS has issued some 7" stereo records at 33 rpm that were taken from sing-along sessions at the Ohio with former staff organist Roger Garrett at the console. These are the ones advertised in the classified section of recent issues of "THEATRE ORGAN".

Three of our COTOS members who produce organ shows at the Ohio are considering bringing Roger Garrett back for the fourth time on February 13. He is still well remembered in Columbus.

Meanwhile, with several good home installations of Mortons, Wurlitzers, Mollers, and others either playing or soon to be plus the Ohio and Palace organs, we are considering making a bid for the National Convention in the mid 70's but more on that later.

FRANK BABBITT

CHICAGO AREA

Ashley Miller, one of the nation's most respected artists, got CATOE's fall schedule off to a tremendous start, with his fabulous concert at the Mont Clare Theatre on September 16. The program was refreshingly different

and considerably more concert oriented than is usual for CATOE whose shows generally include a film and/or stage acts. The 3/10 Barton is in very good condition, and has been so much improved voicing-wise during the past year by the tireless efforts of crew leader Barney King and his associates, that it was felt by all that the organ was ready for mastery by an expert; and who could have done it better than Ashley Miller?

As the program progressed, Ashley's enthusiasm and enjoyment became more and more apparent - a feeling shared by an exuberant and appreciative audience. Later he confided to us that he was literally "carried away" by the organ's excellent tonality. But it was Ashley's lush registrations and harmonies that made the instrument come alive and become the hallmark of his career. We hope that Mr. Miller will honor us with another visit to CATOELand very soon.

A Business meeting - Social was held at the Pickwick Theatre in Park Ridge, Illinois, on September 25. After the unusually long business meeting Dennis Minear played a very enjoyable short program which included a bouncy Charleston number by little Kathy Shirey and her friends dressed in authentic fashions of the roaring Twenties. The 3/10 Wurlitzer with the

new Post Horn was brilliant.

The month of October proved to be even more eventful for the chapter than September. On October 16, CATOE presented John Grune at the console of the beautiful 4/15 Golden Voiced Barton for the first public concert at the Coronado Theatre in Rockford, Illinois. It proved to be a 44th Anniversary celebration of great magnitude for the Coronado, and another great milestone for CATOE who is celebrating 10 years of incredible growth this year. The afternoon performance drew an attendance of more than 900 enthusiasts who cheered John's well presented program - accompanying the sing-along with great gusto, and laughing heartily with John's brilliant pacing of the Laurel & Hardy comedy.



A CATOE "FIRST" . . . Chicago organist John Grune welcomes his audience to the Coronado Theatre in Rockford where CATOE presented its first public concert on the 4/15 Barton, October 16.
(Bill Lamb Photo)

Although Rockford is 90 miles from Chicago, many inhabitants of the Windy City braved the hazards of the tollway to hear this historic event, and you can be sure they will be on hand when soon CATOE will present an evening performance at that beautiful

REMEMBER



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theatre where clouds wisp by overhead while stars twinkle through just as they did during the theatre's Golden Age.

Our hats off to crew leader George Smafield and Orrill Dunn and all the enthusiasts who have worked so hard to make that Golden Barton sing again. They are trying to get the organ into perfect condition, and have almost reached that point now! CATOE has been blessed not only with an abundance of exceptional instruments, but with workers who can bring out the very best in them.



TAKING HER BOWS . . . Rosa Rio acknowledges enthusiastic applause between selections at the Pickwick Theatre's 3/10 Wurlitzer. CATOE presented her in a concert and Vaudeville show on October 28. (Bill Lamb Photo)

And on October 28, only 12 days after the Coronado Show, CATOE presented the famous radio and concert organist, Rosa Rio, in an "old-time" vaudeville Revue at the Pickwick Theatre in Park Ridge. Right from the beginning, it was apparent that Rosa had complete mastery of the 3/10 Wurlitzer. Her warmth and feeling permeated every corner of the theatre. The delicacy of her "blues" and ballads held her audience spellbound. And she accompanied the vaudeville acts, Miss Loni and the Goetschi Brothers, with a skill that would ordinarily take years to develop. Her sing-along was a triumph she seemed to enjoy as much as the now famous CATOE community singers who did their utmost to live up to their reputation.

Many thanks again to all the unsung members who make all these activities possible.



Hal Pearl, taking his bows from the Patio Theatre's 3/17 Barton during his CATOE sponsored concert. — (Bill Lamb Photo)

To wrap up the 1971 concert season, CATOE presented old-time theatre organist Hal Pearl (known as Harold Perl in the twenties when he played at the Midwest Theatre on Chicago's south side) at the Patio Theatre's 3/17 Barton December 2.

Pearl opened his three and a half hour music marathon with his own rendition of a theme from the Warsaw Concerto, not to anyone's surprise. This seems to have become his theme song over the years, as well it should since nobody else plays it the same way he does, with full right hand chords and athletic left-handed arpeggios.

The house was almost full but most of those present remember Hal only from when he played fill-in music at the Aragon Ballroom several years ago. Many organ fans know very little about him since he has always avoided any close association with CATOE except when the club promotes him in concert.

Hal's style is truly unique — one of the few which this reviewer has never heard another organist copy. It is especially delightful to those who enjoy humming along to all the familiar choruses which are entwined in his silent movie scores. Maybe that is why he decided to use three silent



Hal Pearl, during the sing-along portion of his three and a half hour CATOE concert at the Patio Theatre's 3/17 Barton. (Bill Lamb Photo)

films during the concert — yes, three. And for those who enjoyed singing along, Hal presented a thirty minute song slide program during which time he must have played at least one chorus of every song written between 1915 and 1930.

His registrations maintained a curious element of surprise throughout the entire program. A phrase beginning with Tibias and Voxes might end with Reeds and Xylophone. This never ceased to amaze the discriminate listener.

Hearing Hal Pearl in concert is a valuable asset to those who take the theatre organ seriously. It helps them develop a true appreciation for the finer qualities of the art.

CATOE's Christmas socials have been held in churches for the past several years but this year two organists were featured in a program at the Montclare Theatre. Jules Lurey, who played the theatre's 3/10 Barton when the house first opened, played a short program and accompanied the Laurel and Hardy film, "Big Business" which featured the team as Christmas tree salesman. His style, an authentic representation of early theatre organ technique, was quite enjoyable.

During the second half of the program, Ed Smith played several Christmas selections and a Christmas oriented sing-along which, judging from the audience response, everyone enjoyed.

DENNIS MINEAR
CHARLOTTE RIEGER

DAIRYLAND

The Dairyland Theatre Organ Society completed 1971 with a very successful December show at the Avalon Theatre in Milwaukee — first in this city. Patrons departing, inquired as to the next concert and Tom Gnaster of Chicago performed with great artistry at the console establishing a very close rapport with the audience almost immediately. In addition to organ solos, the silent film, a comedy of the 20's, was scored with great precision and sing-along Christmas song slides were sung with great gusto by the audience.

The advent of the Avalon show was heralded with excellent radio and TV advertising. There was a film made by Channel 6 of construction work on the Avalon Wurlitzer, arranged by member Fred Dove which appeared at prime time twice, just before and after the national football game the day prior to the show. Also on Channel 12 the

club chairman was interviewed on "Dialing-For-Dollars" at noon just before the concert. This was arranged by D. Wayne Barrington, Dairyland member and Channel 12 executive. The Milwaukee Journal featured a ¼ page feature article with chamber shots, and a smaller write up appeared in the Milwaukee Sentinel. Our society nationally as well as locally, well appreciates the incredibly broad news media coverage given to the resurrection of the theatre organ. All this at no cost to our Theatre Organ Society.

The Avalon Theatre is a beautiful atmospheric house, still boasting all the twinkling stars and indirect lighting. It has been immaculately maintained since opening in 1927. The severely water-damaged three manual Wurlitzer was completely restored by the Dairyland Chapter's maintenance committee, headed by Century Organ Company of Geneva, Ill.

Also Dairyland was treated to a special Christmas social at the First Congregational Church of Wauwatosa, Wis. Gary McWithey, organist, played a classical and religious concert on the large 3 manual 41 rank Moller Organ. Several Bach pieces, Purvis arrangements, and other compositions put the Moller through its paces, and this instrument proved to have many beautiful romantic tonalities in addition to its classic ensemble.

Following the concert Gary was our host for a tea in the church hall.

FRED HERMES

LOS ANGELES

The Los Angeles chapter's last formal concert of 1971 took place on Sunday morning, Nov. 21, and featured our Program Director, Dwight Beacham, at the Wiltern Theatre's 4/36 Kimball. This was Dwight's first Wiltern Concert since his debut there in 1968, and once again he thoroughly delighted his audience; not only with his musicianship but with his inimitable dry humor. The Kimball itself was in excellent voice, thanks largely to a last minute going-over by Ken Kukuk, who is rapidly becoming a top contender for the title of "World's Fastest Organ Tuner".

On Sunday afternoon, Dec. 5, the Chapter's annual Christmas party and election of officers was held at the fabulous living room-studio of organist John Ledwon, who generously offered the use of his 3/24 Wurlitzer for the

occasion. During a brief business meeting, presided over by Chairman Neal Kissel, the following officers for 1972 were elected: Vice-chairman, Sam Dickerson; Secretary, Bob Stratton; Treasurer, Dick Schroder; and Program Director, Bob Carson. 1971 Vice-chairman Chick Lander automatically advances to 1972 Chairman, and 1971 Chairman Neal Kissel remains on the Executive Board as Liaison Chairman.

With the business meeting out of the way, the 150-plus members present settled down to enjoy themselves — and enjoy themselves they did! Our host, Johnny Ledwon, led off the entertainment with two solos on the Wurlitzer which, being freshly tuned by Harvey Heck, and with 16-foot Posthorn and String newly voiced by Lee Haggart, sounded nothing short of magnificent. Johnny then presented a choral group of his students from the Newbury Park Junior High School where he teaches.



Donna Parker. Listener Eddie Dunstedter said, "She's cute — and she plays well". (Stufoto)

Following this, two highly talented young organists, Donna Parker and John Bennett, took their turns at the console. Both of them, though still in their teens, are outstanding musicians. Donna, a long-time student of Bob St. John's, already has an excellent organ record to her credit (*Presenting — Miss Donna Parker*), and John teaches professionally for Wallich's Music City in Lakewood. It's always a thrill to hear these youngsters who can play so spontaneously in the style of the best pros of the "golden era".



John Bennett. He combines 'mod' with 'traditional.' — (Stufoto)

Speaking of "pros of the golden era" brings us to the high point of the program, provided by none other than the inimitable Stu Green. Through the years Stu has made such a name for himself as editor, columnist, and confederate of Effie Klotz and Elmer Fubb, that it's easy to forget that he was a pro among theatre organists, and a doggone good one. For some unfathomable reason, Stu likes to pretend that this was too far in the past to ever be recaptured; and all too few of us had the pleasure of being present when, strictly among friends, he has limbered up his arthritic (*he says*) fingers and magically conjured up the spirit of the Crawford era.

Only by ganging up on Stu and wearing down his resistance over a two-week period were we able to prevail on him to appear on the program — but it was sure worth it! In spite of his mumbled comments that "somebody must have rearranged the stops since the last time I played this organ" Stu managed a number of thoroughly convincing Crawford recreations, including the gorgeously cornball musical cliches which were almost as much a part of Crawford's stock-in-trade as the "tibia roll". The audience loved it. They also loved Stu's commentary between selections, which somehow had the effect of making 1930 seem not so very long ago after all.

After a break for everyone to enjoy the refreshments provided by Katy Lynch and her hospitality committee. Bob St. John took over the console, pinch-hitting for Loren Whitney who had been forced to cancel his appearance at the last minute due to an emergency eye operation. (Friends of Loren will be happy to know that the operation was a success and that he has



'Dirty, lowdown organ music!' Bob St. John makes it. — (Stufoto)

completely recovered.) Bob St. John can, when he feels like it, play the *dirtiest* pipe organ ever heard, and he opened his portion of the program with a rendition of "True Blue Lou" which caused one listener to comment that he expected to see unmentionable items of feminine apparel come flying out from behind the console at any moment.

As the party drew to a close, everyone agreed that it was an occasion to remember, thanks to our host, the artists, and the many who worked behind the scenes to make it a success.

BILL EXNER

MOTOR CITY

Don Baker, who thrilled thousands of patrons of the New York Paramount on Times Square during his fourteen year tenure at the "mother" Wurlitzer, couldn't have had a more appreciative audience than the aggregation of Motor City Chapter members who turned out for our Christmas program at the Redford Theatre on Sunday morning, December 12. With a brief introduction by newly elected Motor City Chairman Claude Sheridan, the 1971 member of the ATOS Theatre Organists Hall of fame, Don Baker, ascended from the pit aboard the newly refurbished 3/10 Barton.

The combination of Baker and Barton is not often heard and it was pleasant to listen to some of our Don Baker favorites played on an instrument on which we have labored so many hours. Don seems to feel at home at any console and we would like to think the Barton was as much

of an experience for him as his program was for us.

Our Friday night pipe organ intermissions have gone over so well at the Royal Oak Theatre that the management has asked us to play on Saturday night as well. And, as if that isn't enough, the soundtrack to the National Anthem trailer is now turned off and the strains of "The Star Spangled Banner" now come from the chambers of the ten rank Barton. Needless to say, chapter intermission artists are busy securing scores for our National Anthem to add to their repertoire. Keeping up with such enthusiastic theatre managers can be trying at times, but very rewarding.

Friday night organ intermissions are also under way at the Redford Theatre and will begin once again at the Punch & Judy Theatre.

DON LOCKWOOD

NEW YORK

Thompson Invades Broadway!

From Bach to ragtime — with a side trip to the near East!



DON THOMPSON

Although Don Thompson has made quite a name for himself on the West Coast since he hit these shores from England back in 1968, relatively few theatre pipe organ aficionados in the East were familiar with his name or his music — until the evening of November 16th.

That's when he played his first concert on Broadway appearing at the United Palace (the former Loew's 175th Street Theatre) for members of the New York Theatre Organ Society.

Playing the 4/23 "Wonder" Morton featured prominently in the "Fabulous

Fifteenth" ATOS convention in 1970, Don gave his audience a memorable program rich in variety and with a satisfying mixture of the familiar and the unfamiliar.

Leading off with "Colonel Bogey March", Don showed his willingness to tap the resources of the Morton's toy counter where it was appropriate. He took his audience on a musical tour leading off from his homeland, England, as characterized by selections from Lionel Bart's "Oliver". Southern Europe was represented by that faithful warhorse of old-time theatre organists accompanying westerns — Von Suppe's "Poet and Peasant Overture". No films were projected during his concert but hundreds of long-departed horses flashed across the stage area in memory when he came to the "chase".

Across the Mediterranean for some Arabic selections — new to virtually the entire audience but captivating none-the-less! Then, to demonstrate no prejudice, "Hava Nagila!" On to Spain with "Malaguena" then to Austria, not for waltzes but music by Fritz Kreisler, and finally, a stirring "Finlandia".

With a complete change of pace for the second half of his concert, Don rose from the pit attired with a shirt that could only be described as "stop-light red". Ragtime numbers punctuated this portion of his program contrasting with several ballads which he arranged as if they had been written by Bach, Bethoven and Debussy ("Body and Soul" ala "Clair de Lune", for example). He also included a tribute to Ethel Merman with a medley of six of her most noted numbers, an arrangement which can be heard on his Concert Recording "Date with Don". And, for a thundering finale, Wagner's "Ride of the Valkyries".

His enthusiastic audience demanded an encore and Don obliged with "Twelfth Street Rag".

Out in the ornate hispanic lobby of the 4,000-seat house, club Secretary-Treasurer Allen Rossiter presided over a table of Don Thompson recordings which also featured Don's note-by-note analysis (made originally for his students) of the famed Crawford glissando. When his program concluded, the table was virtually bare.

No longer is Don Thompson a name unfamiliar to club members of the New York, New Jersey (and even Connecticut) area. His invasion of Broadway — upper Broadway to be sure but

nevertheless — was a memorable success!

ARTHUR M. COX, JR.

New York ATOS Festive Holiday Fun Fanfared in by Mighty Wurlitzer

The setting was a beautiful red and gold dining room with soft glowing gold chandeliers. The priceless jewel, was a three manual, 17 rank Wurlitzer. Dominating one complete wall, were two lighted chambers of stately pipes and gleaming brass trumpets guarding the middle, midnight-black chamber filled with the multi-colored toy counter. Each table was filled with members and friends and music was the constant wonderful sound.

The occasion was a buffet dinner party held at the Suburban Resturant in Wanaque, New Jersey. About 200 people from New York, New Jersey and Connecticut attended. Allen Rossiter, secretary and treasurer of the chapter was the able master of ceremonies. Frank Cimmino, resident organist, opened the program and was succeeded by a long list of all the prominent organists in the chapter.

All evening the tiny dance floor, directly in front of the chambers, was filled with folks hob-nobbing and literally bathing in the gorgeous sounds cascading over them. Others formed such a large circle about the console, it was sometimes difficult to see who was performing though most of the organists were easily recognized by their own inimitable style of playing.

Mountains of food were consumed. The strains of Lohengrin introduced the chapter's newest unification, — newlyweds Bon and Sue Smith. A rousing birthday song to Dr. Claude Miller, Vice Chairman of the chapter, added to the fun.



FRANK CIMMINO

As midnight approached, members reluctantly left as the next day was a work day. The motor was finally stilled about 1:30 A.M.

Truly a great way to begin the

Holiday Season. This was the first buffet-dinner with Wurlitzer for the N. Y. Chapter. **HERE'S TO MANY MORE!**

JINNY VANORE

NORTHERN CALIFORNIA

With so many theatre organs to choose from, we were not able to visit all of them this year — but we had a good sampling. Newly opened in 1971 were the 2/7 Robert Morton at the House of Pizza in Fremont, the 3/15 Wurlitzer in Bella Roma Pizza in Martinez, the 3/13 Robert Morton in the Pizza Pub in San Rafael, the 2/4 Robert Morton in Waltz Pizza in Tracy (now closed and the organ sold) and the 3/26 Wurlitzer/Robert Morton "Buddy Cole" organ in the Cap'n's Galley in Campbell.



Everett Nourse at Grant Union High School Wurlitzer

Since our last report we visited "Myrtle" in Suisun City to hear EVERETT NOURSE preside at the 2/12 Wurlitzer (this was the *only* organ heard at the First National Convention of ATOE). Everett turned in a great performance. Included were some of the numbers heard on his "Farewell To The Fox" recordings, which incidently are still selling well, with Vol. 1 and Vol. 2 back for re-pressings. Our 82 year old host JOE CHADBOURNE was in good spirits as he greeted old friends from both the Nor Cal and Sierra Chapters. To round out the afternoon, the Sierra group then presented RAY FRAZIER in a group of his smooth stylings. Then, Ray, in a nice gesture, turned the console over to LARRY VANNUCCI to complete a "great day". Kudos to JUDD WALTON and BOB JACOBUS who have kept the organ in fine shape.



RAY FRAZIER and the Grant Union High School Wurlitzer/Kilgen.

On to Santa Rosa for another joint meeting with the SONOMA COUNTY ORGAN CLUB to hear LARRY VANNUCCI play the 2/7 Wurlitzer in the California Theatre. This was our first session at the California since manager DONALD BURRILL arrived on the scene after HAROLD WRIGHT's retirement, and we appreciate cooperation we have received from both of them. Vannucci really shines on smaller organs, getting more out of them than seems possible due to his skill at registration and his exquisite phrasing. JACK BETHARDS had the instrument in "tip top shape", as always. In the following open console period we heard our Vice Chairman WARREN LUBICH, BILL TAYLOR and JIM ROSEVEARE.



Larry Vannucci and the Wurlitzer.

We all went to the wonderful Seattle convention in July (well almost all of us were there) and the Puget Sound Chapter deserves a real hand for a job well done.

After a short rest from the busy Convention schedule we visited the



Warren Lublich and the Robert Morton.

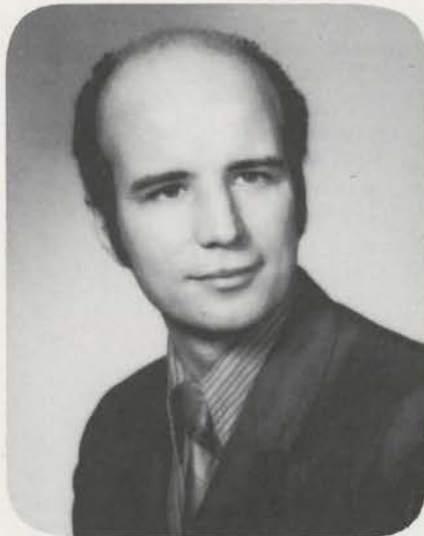
new Pizza Pub in San Rafael to hear our Chapter Vice Chairman WARREN LUBICH playing the 3/13 Robert Morton. Warren gave us a real tour through this fine sounding instrument, played for a hilarious color cartoon, and used to advantage the mirror-ball and color spots. Lubich was looking forward to his second appearance at the Seattle Granada's 4 manual Wurlitzer. Our thanks to DINO SANTIZOS and JOHN WALLACE FOR being our cordial hosts and to BUDDY KURZ for his continuing efforts to make this another great theatre organ installation.

It was bound to happen and we made it so in October when TINY JAMES, former National President of ATOS, was reunited with the 4/20 Wurlitzer "Crawford Special" in the Melody Inn in Los Altos. Tiny had played this Publix No. 1 in its original home in the Oakland Paramount for many years, and as Chapter Chairman DEWEY CAGLE said: "It Was Just Like Old Times". Tiny played in that real "theatre organ style" which have made his "Farewell To The Fox" records such a hit. And the crowd of 200 really sang to the song slides! Thanks to host STEVE RESTIVO and



TINY JAMES
"By A Waterfall"
(Dave Sauer Photo)

his crew for having the organ "just so" for our meeting. Resident organist BILL WATTS was on hand to cheer Tiny on, as were ATOS Honorary members, Theatre Organ staffers GEORGE and VI THOMPSON. Kudos also to ROY DAWSON for his technical work on the Wurlitzer.



TOM PRIEST — (Milton Mann Photo)

To finish out an interesting year, we visited another new installation, the 2/7 Robert Morton at the House Of Pizza in Fremont to hear TOM PRIEST, who alternated between the pipes and brand new Lowrey electronic sent over by the San Francisco Carnes Music Store where Tom sells during the day. Priest is a newcomer to pipes and is doing a great job of entertaining the diners four nights a week. During the "open console" period following Tom's stint we heard members BOB DRAGONI, WARREN and NANCY LUBICH, FLORENCE LYDON, ALEX SANTOS, DAVE SCHUTT, BILL TAYLOR, WARREN WHITE and ART WOODWORTH who proved beyond a doubt that we have an awful lot of talent in our membership. A good sign, owner TOM ATKINS wants us back! Thanks to both Toms for helping us wind up a good year. Greatly appreciated were the efforts of Bill Oliver who guided the installation.

RED RIVER

The Rex Cafe in Moorhead, Minnesota was the scene for the first meeting of the Fall season held the evening of October 11th. The Rex is renting a Johnson Theatre Pipe Organ of five ranks for use as dinner Music six evenings of the week. Organists

playing are chapter members Lance Johnson, Alice Harden and Pat Kelly. After a pleasant meal with pipe organ music, the chapter opened its business meeting which centered on the Winter organ fund raising concert. It was decided to raise the price of tickets and to postpone it until late winter so as not to conflict with the Arts Festival silent film showings which were recently presented without charge. Ottelia Kepner reported on the National Convention in Seattle and talked of the many interesting concerts and other activities. Officers that served the previous year were all re-elected for the 1972 season.

Gerald Schjelderup was host for the November 7 meeting in Moorhead. The business meeting again dealt with the big concert for the Organ fund. It was reported that Harvey Gustafson who usually plays for these events was not available this year due to his tight playing schedule in Minneapolis - St. Paul. Chairman Lance Johnson volunteered to play for the silent movie which will be a full feature instead of a short comedy. The organ concert will only consist of a half hour of music as people are coming in. Advertising will be changed as it was found that direct mailing was not paying off. The Concert has been set for Monday evening, March 6th at Bud's Roller in Moorhead on the Johnson theatre pipe organ 3-manual, 7 rank. The program following the business meeting was Lance Johnson giving a short demonstration using the Thomas organ on how amateur organists can improve their music with the use of some interesting devices. Using examples of simple popular tunes Lance demonstrated the phrase, accent, ornamentation, rhythmic playing, registration, glissandos, counter point, heel and toe pedaling and legato manual technique.

ST. LOUIS

The St. Louis area has been a beehive of activity lately with the prospect of organs going into new homes and concerts featuring some of our previously "unheard" talent within the chapter. Recently the chapter acquired a 2/8 Wurlitzer from the Majestic Theatre in East St. Louis, Ill. When we received the disappointing news that our large Wurlitzer would not be going into the Affton High School as planned, our members determinedly

set about the rebuilding of the small organ. It must be said at this point that to this writer, no group ever showed such great spirit in the face of disappointment or such "esprit de corp" in banding together to start another project. We all looked forward eagerly to the Affton project and when it didn't pan out everyone just picked himself up (as the song says) and went back to work with new sights.

We don't feel at liberty yet to disclose the location of the little Wurlitzer at this printing, but work on the organ is in full swing and should be finished well in advance of the new building which will be its home.

Our last concert featured Vice-Chairman Bob Case at the Gulbransen Rialto at Affton High School. Bob displayed a different style from what we have heard locally, but interesting, tasteful and well-based in solid musicianship. The audience loved it! After intermission Bob accompanied silent movie film "Should Married Men Go Home?" starring Laurel & Hardy. Accolades to Bob and here's hoping we have a chance to hear more of this fine musician. Incidentally our congratulations to Bob for his appointment as Minister of Music of the Third Baptist Church in St. Louis.

Stan Kann just had another smash hit at the Fox Theatre with his recent presentation of *The Hunchback of Notre Dame* with Lon Chaney. Attendance was over 3000, Stan always presents a 45 minute concert before the movie which is well received. Its always interesting to note how much of the audience is made up of young people, high school and college age. Lets hope this interest grows as these young people are our future audiences. After the concert Malar Records prexy Bob Carson was in town to record Stan at the Fox organ. Yours truly was there til the "last dog died" (8:30 A.M.) and heard and observed the recording session. The record without a doubt will be one of the best theatre organ offering in many a moon. Nuf sed!!!

The annual Christmas party was held in the home of Paul and Billie Coates. Paul and Billie have amassed an unusual and enviable collection of antiques and old music machines and reproducer pianos. There isn't a "dull" corner of this home. All of the unique trappings only served to heighten the party atmosphere even more. Tom

Coates presented the program on the organ and piano.

The end of the year in St. Louis signals a "New Beginning" for us with the hope of '72 seeing the small organ playing and a new home for its larger sister. At any rate, watch our smoke this year and a happy and prosperous and productive new year to us all . . . "Ten-Four".

JOHN FERGUSON

SOUTH FLORIDA

Bouquets to Mr. and Mrs. J. Calvin Jureit, who displayed their most gracious generosity by hosting the December 12 meeting of the SFTOS at their Gables Estates home for the third year in a row. The Jureit home was smartly decorated with large red foil candles, set in panels along the wall

behind the console. They seemed to set the mood for the meeting, and I'm told, were the handiwork of Mrs. Jureit.

The featured artist this Sunday afternoon was Pete Dumser, and artist he is, for he wove a melodic medley of traditional and pop Christmas music, punctuated by familiar standards. His program was well received. The "early bird" feature was the early birds themselves. Perhaps Lee Taylor coaxed music from the big instrument which encouraged the more timid souls to try their hands, and the "open console" never really was!

A short business meeting was sandwiched between the festivities, and elections for 1972 officers were held.

A joyous time was had as witnessed by the many who lingered long after the scheduled 6:00 P.M. conclusion.

STEVE FITZGERALD

CLASSIFIED ADS

Classified ads are carried at 20 cents per word, per insertion. No charge for first ten words for members.

FOR SALE — Demonstrator theatre pipe organ, 2 manual five ranks. Built 1968. **Johnson Organ Co., Inc.**, Box 634, Moorhead, Minnesota 56560. Serious inquiries only.

FOR SALE — Demonstrator Artisan "Cinema 2" Organ. 3 manuals, 32 notes AGO Pedalboard, 60 stops, 4 sustains, 4 separate tremolos. Perfect condition. Manufacturer's prototype built by Artisan in 1971. Actual price of Production Model — \$12,600. A True Once in a Lifetime Value at \$8,500. Genuine Artisan Electro-Mechanical traps and Glockenspiel also available. Write or call **Organ Research Associates, Inc.**, 10 West 19th Street, New York, N.Y. Phone (212) 924-3624. Serious inquiries only.

FOR SALE — 1— 4 rank Kimball Main chest reservoir, etc. \$200.; 1— 8' large scale Tibia \$175.; 1— 3/11 Gotfredrely all electric relay, except switches; 1— 2/10 Wurlitzer Console late Model, all black caps, \$600. **Harold Morch**, 127 Belmill Road, Bellmore, New York 11710.

FOR SALE — Baldwin PR-200 Professional entertainment organ, many extras, like new, sells for \$8,253. Make an offer. **W. Graffis**, 2717 Calmer Dr., Joliet, Illinois 60432. Phone 815-727-9808.

FOR SALE — Allen Positiv, used only in concert, \$5990. **Victor Pianos and Organs**, 300 N.W. 54 Street, Miami, Florida 33127. Phone: 305-751-7502.

FOR SALE — Miller Pipe Organ, all parts and wiring, in storage over 20 years. Interested offers please write: **Alvin W. Hatfield**, 711 N. Scott St., South Bend, Indiana 46616.

FOR SALE — 7 rank Wurlitzer from Iris Theatre, Detroit. A Trumpet has been added. Full Toy Counter, Chrysoglott, Glockenspiel, Xylophone and Marimba, only, from Los Angeles Paramount. Releathered, refinished, and playing in residence. \$5000.00 or best offer. **G. G. Chrestense**, 7309 South Klein, Oklahoma City, Oklahoma 73139.

FOR SALE — Rodgers 36-E, Antique White and Gold finish, including matching bench, and full compliment of speaker cabinets. Has been used exclusively in private home. Have moved from large home to smaller quarters. Contact **Joe Brown, Kimball Music Center**, Kirkwood Highway, Wilmington, Delaware, Phone: 302-988-0491.

WANTED — Help! Need desperately the following Wurlitzer stop keys: 1— 16' Lieblich Bourdon; 1— 8' Lieblich Flute; 3— 8' Concert Flute; 1— 5 1/3' Tibia Quint; 2— 4' Tibia Piccolo; 2— 4' Lieblich Flute; 2— 2' Tibia Piccolo; 2— 8' Violin Diapason; 2 each — 16', 8' and 4' Piano; red tabs; 2— 8' Kinura; 2— 8' Clarinet; black tabs; great to pedal; solo to pedal; accompaniment to pedal. Contact **John Ferguson**, 7216 Pershing, St. Louis, Mo., 63130 or call collect 314-725-6970.

WANTED — Theatre Organ color photographs, including make, size and location. **Gene Dolloff**, 207 Jenness St., Lynn, Mass. 01904.

WANTED — 8' 61 note 15" wind Trumpet, 8' 85 note 15" wind Tibia, Toy counter parts and percussions, approx. 100 Wurlitzer Black cap magnets, and a B Diaphone on 15" wind for the 16' octave. **Bob Godfrey**, 4 Avon Place, Woodcliff Lake, New Jersey 07675.

Live a Little



Rodgers custom 340

Specifications

*Constant Bourdon 32
Trumpet 8'*

Pedal

- 16' Trumpet
- 16' Diaphone
- 16' Tibia Clausa
- 16' Bass String
- 16' Bourdon
- 8' Tibia Clausa
- 8' Clarinet
- 8' Flute
- 8' Sustain Bass

- Accompaniment to Pedal
- Solo to Pedal
- Bass Drum
- Wood Block
- Cymbal

Voices On Toe Studs

- Bass Drum on Toe Stud
- Sforzando on Toe Stud
- Crash Cymbal on Toe Stud

Trem

- Main Vibrato
- Main Trem
- Flute
- Vox Humana
- Tibia

Computer Capture Combination Action

- 4 Pistons per division
- 3 Pedal Toe Studs
- 6 Independent
General Pistons
- 1 General Cancel
- 1 SET Piston

Accompaniment

- 8' Post Horn
- 8' Trumpet
- 8' Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' String
- 8' Concert Flute
- 8' Vox Humana
- 4' Octave
- 4' Piccolo (Tibia)
- 4' String
- 4' Flute
- 4' Vox Humana

- 8' Piano
- 4' Piano
- Harp
- Chrysoglott
- Chinese Block
- Snare Drum
- Tambourine
- Cymbal

Accompaniment 2nd Touch

- 8' Post Horn
- 8' Trumpet
- 8' Tibia Clausa
- 8' Solo to Accompaniment
- 4' Great to Accompaniment

Great

- 16' Post Horn
- 16' Trumpet
- 16' Tibia Clausa
- 16' Clarinet (TC)
- 16' Bass String
- 16' Vox Humana (TC)
- 8' Post Horn
- 8' Trumpet
- 8' Diapason
- 8' Tibia Clausa
- 8' Clarinet
- 8' Kinura
- 8' String
- 8' Concert Flute
- 8' Vox Humana
- 5-1/3' Tibia Quint
- 4' Piccolo
- 4' String
- 2-2/3' Tibia Twelfth
- 2' Tibia Piccolo
- 1-3/5' Tibia Tierce
- 1' Tibia Fife

- 8' Piano
- Solo to Great Sub

General

- Solo to Great Pizz
(Except Chrysoglott)
- Great Sostenuto
- Pedal (Optional)
- Celeste Off

Solo

- 16' Post Horn
- 16' Trumpet
- 16' Tibia Clausa
- 16' Vox Humana (TC)
- 8' Post Horn
- 8' Trumpet
- 8' Tibia Clausa
- 8' Clarinet
- 8' Kinura
- 8' String
- 8' Concert Flute
- 8' Vox Humana
- 4' Piccolo
- 2' Tibia Piccolo
- 8' Piano
- Chrysoglott
- Glock
- Chimes (Optional)

Voicing

- Post Horn FF
- Trumpet FF
- Diapason FF
- Tibia FF
- Clarinet FF
- String FF
- Flute FF
- Vox Humana FF
- Piano FF

Rodgers ORGAN COMPANY 1300 N. E. 25th Avenue, Hillsboro, Oregon 97123